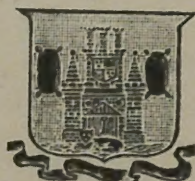


VOCAL SCORE

VS

ROYAL COLLEGE OF
LIBRARY
VINCE CONSORT ROAD
LONDON S.W.7

THE TOWN *of the* FORD



A PAGEANT PLAY

BOOK BY
W. GRAHAM ROBERTSON.

MUSIC BY
THOMAS F. DUNHILL
OP. 66.

PRICE 5/- NET.

T. ANDREWS & CO.,
144, HIGH STREET,
GUILDFORD.

MADE & PRINTED IN ENGLAND.

Royal College of Music



54032001176898

RCM 126459 (1)



ROYAL
COLLEGE
OF
MUSIC

LIBRARY

THE TOWN OF THE FORD

Nº 1. Prelude and Invocation.

Words by
W. GRAHAM ROBERTSON.

Music by
THOMAS F. DUNHILL.
Op. 66.

Andante maestoso.

PIANO.

The musical score for the piano prelude and invocation is written for piano. It begins with a treble and bass staff in G minor (three flats) and common time. The tempo is marked 'Andante maestoso'. The first system includes the dynamic marking 'f pesante'. The second system continues the melodic and harmonic development. The third system features a crescendo leading to a fortissimo (ff) section, marked with a 'Ped.' (pedal) instruction and an asterisk (*). The piece concludes with a final chord.

(A) (Spoken) Guildford the Old—who may give us her story? Who may the Tale of the Ages record;
Con moto.

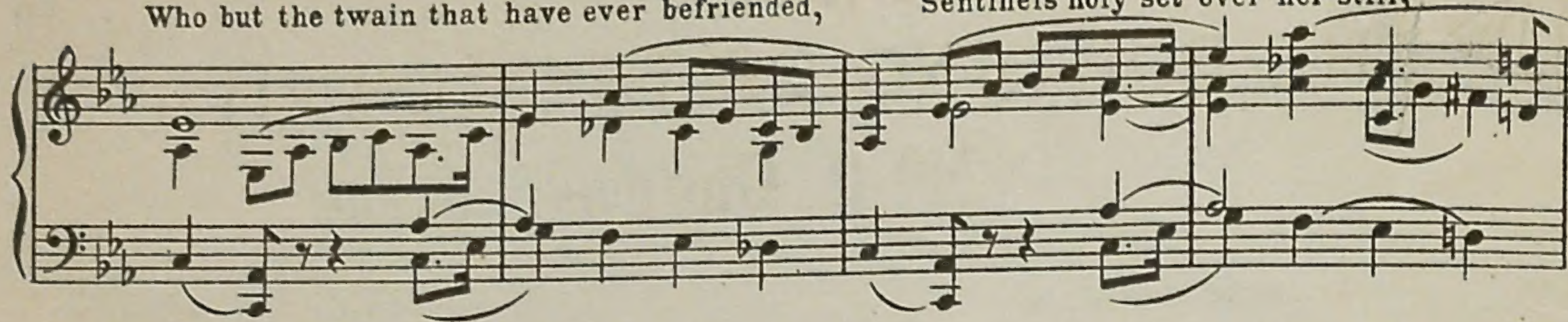
The musical score for the spoken part of the invocation is written for piano. It begins with a treble and bass staff in G minor. The tempo is marked 'Con moto'. The dynamic marking 'pp' (pianissimo) is present. The music consists of a series of chords and single notes, providing a harmonic accompaniment for the spoken text.

Blossom and burgeoning, shadow and glory, Legends that cling round the Town of the Ford?

The musical score for the final part of the invocation is written for piano. It begins with a treble and bass staff in G minor. The music consists of a series of chords and single notes, providing a harmonic accompaniment for the final line of the invocation.

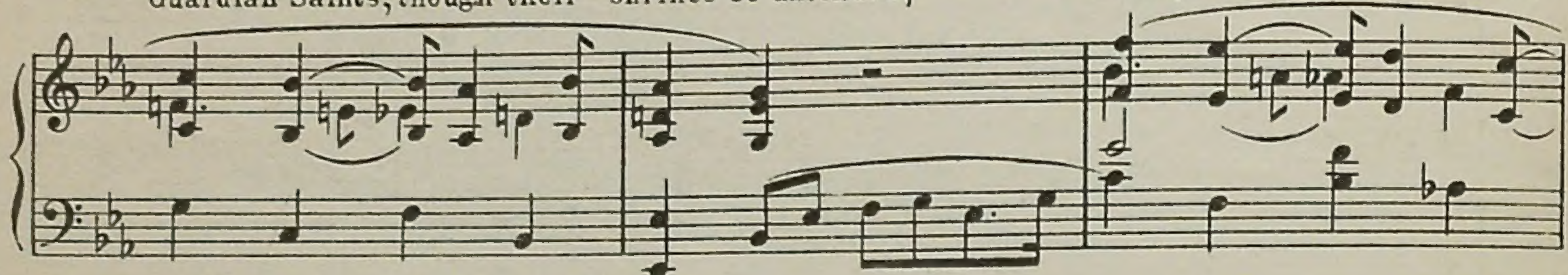
Who but the twain that have ever befriended,

Sentinels holy set over her still;



Guardian Saints, though their shrines be untended,

Lonely and bare on the wind-

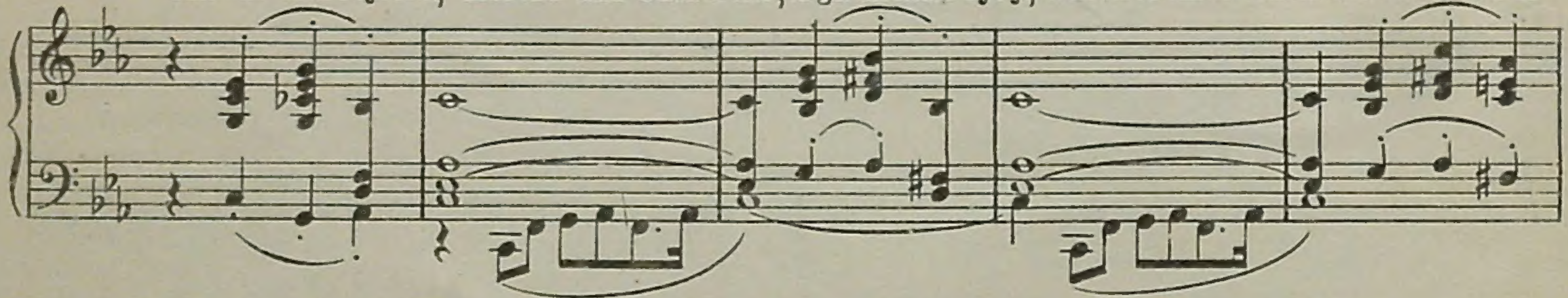


fretted hill.

Long lag the years to a world grown a-weary, Slow generations



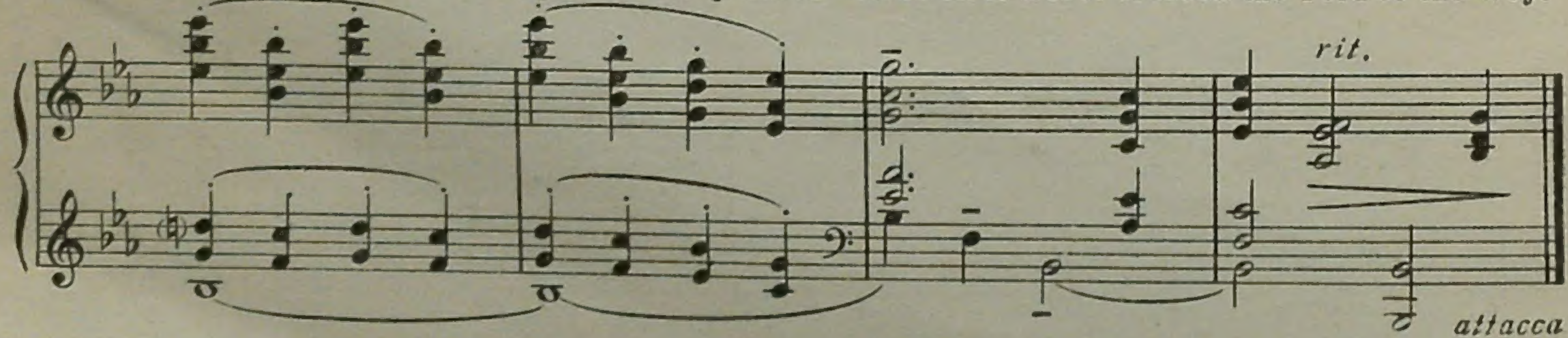
lament and rejoice; Martha and Catherine, high on their eyry, Watch from the hills o'er the town of



their choice. To you, O Holy ones, deathless and sainted, Time and his centuries pass like a day.



Show us the pictures his pencil has painted Since first a foot crossed the Ford of the Wey.



THE BUILDING OF THE TOWERS.

No. 2. Chorus.

Andante maestoso.

f Sopranos and Altos.

To you, O Ho-ly ones,

death-less and saint -

f Tenors and Basses.

- ed Time and his cen-tu-ries pass like a day.

(B)

Show us the pic-tures his pen - cil hath

painted - - ed Since first a foot crossed the Ford of the

Wey.

cresc. *ff*

No 3. Chorus of Angel Builders.

Allegretto con moto.

p ANGELS

St. CATHERINE "Nay have we yet the power
On either hill to set aloft a tower?" Yea, if ye will.

pp

Ad. * *Ad.*

p

Build it of Prayer and Praise. — St. CATHERINE "Small strength have I
a lofty pile to raise?"

* *Ad.*

ANGELS.

Have faith to try.

pp

© *mf*

We who swung the moon on high Laid the o-cean's deep foun-da-tion,

Taught the star their bright ro-ta-tion Down the lone-ly sky.

We who wove the vast De-sign When the Word spoke out cre-a-tion To His

name in ad - or - a - tion Raise an Earth - - - ly shrine.

Link begins here

St. CATHERINE "Sister, will ye all outdo me?
Speed the Hammer swiftly to me."

St. MARTHA "Catherine, to the empty
air I yield it." St. CATHERINE "See I wield it,
Martha mine." ANGELS. Ho - ly Sis - ters,

from the hill Keep your watch, your station tak-ing, While the house no hands are mak-ing

Ris - es at your will. St. CATHERINE "Thine the Hammer. To thy needing

Through the blue I send it speeding, Martha mine?" St. MARTHA "To my hand

Ped.

like Falcon falling at my calling, Catherine." On each sum-mit

(E) ANGELS. (and all

cresc. f

available voices.)

see a Tower, Strength the stone, the mor-tar meekness, Raised in pow-er, sown in weak-ness,

Springs as springs a flower ————— Here do Faith and Love combine

Love ——— with ev - 'ry stone is blend-ed, Fare yewell; Our task is

end - ed Mar - tha, Cath - er-ine.

(St. Martha leaves her tower and comes forward)

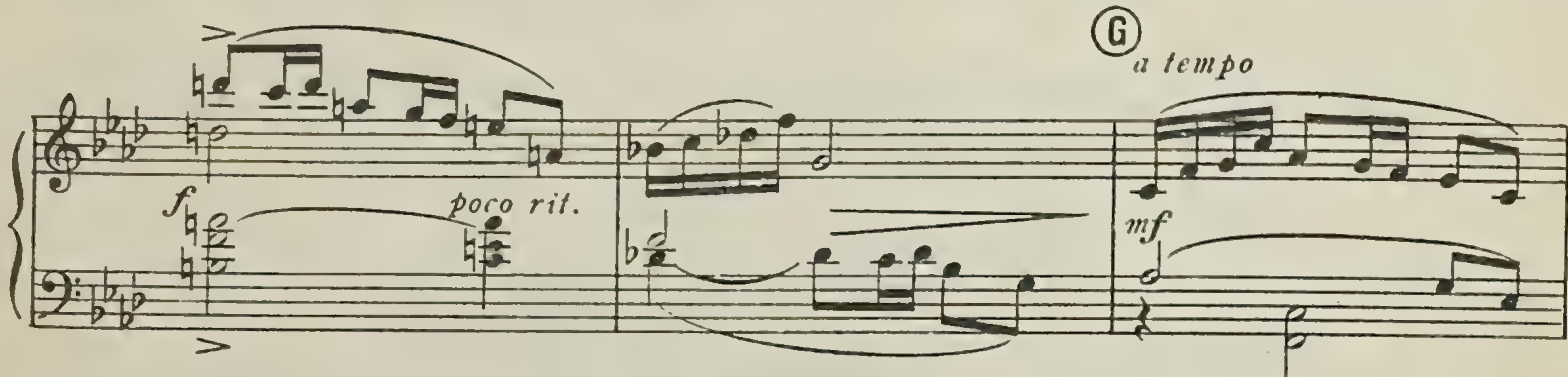
ff

THE TRAFFIC OF THE FORD.

Nº 4. Introduction and Chorus.

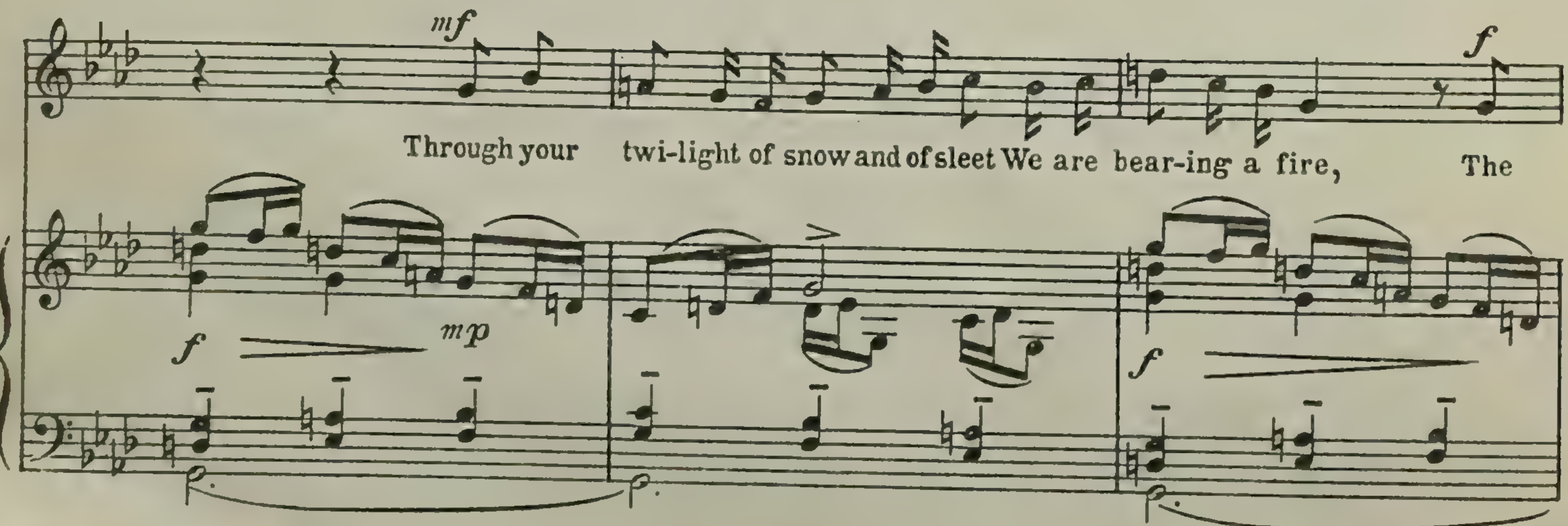
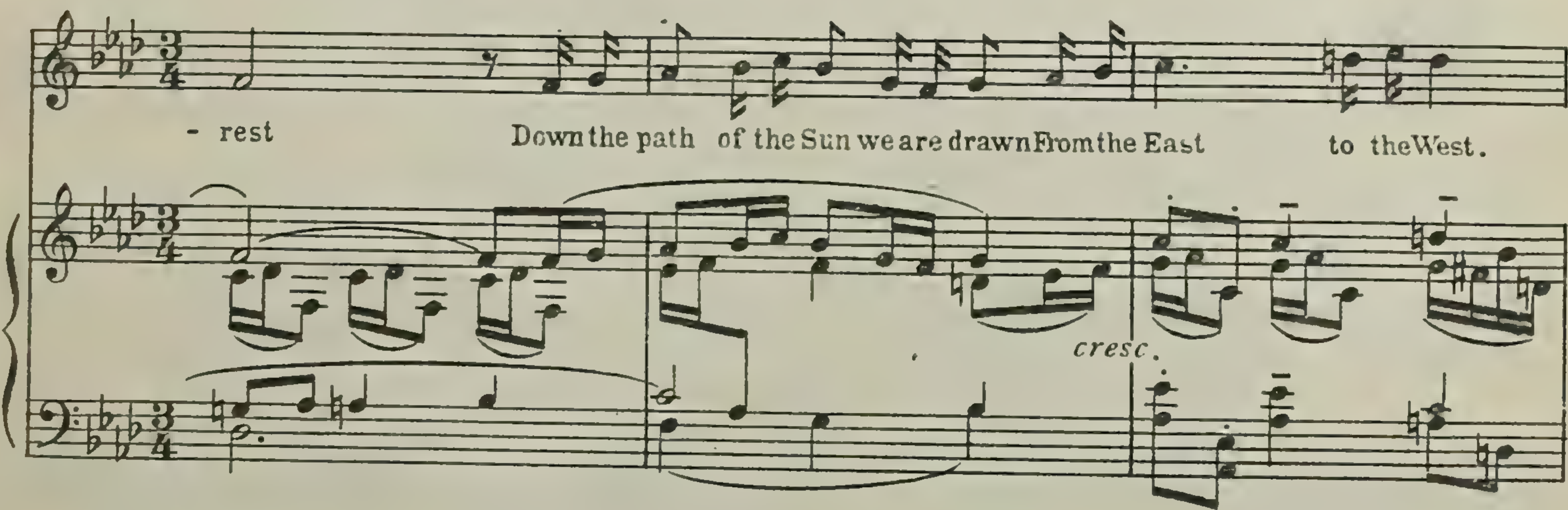
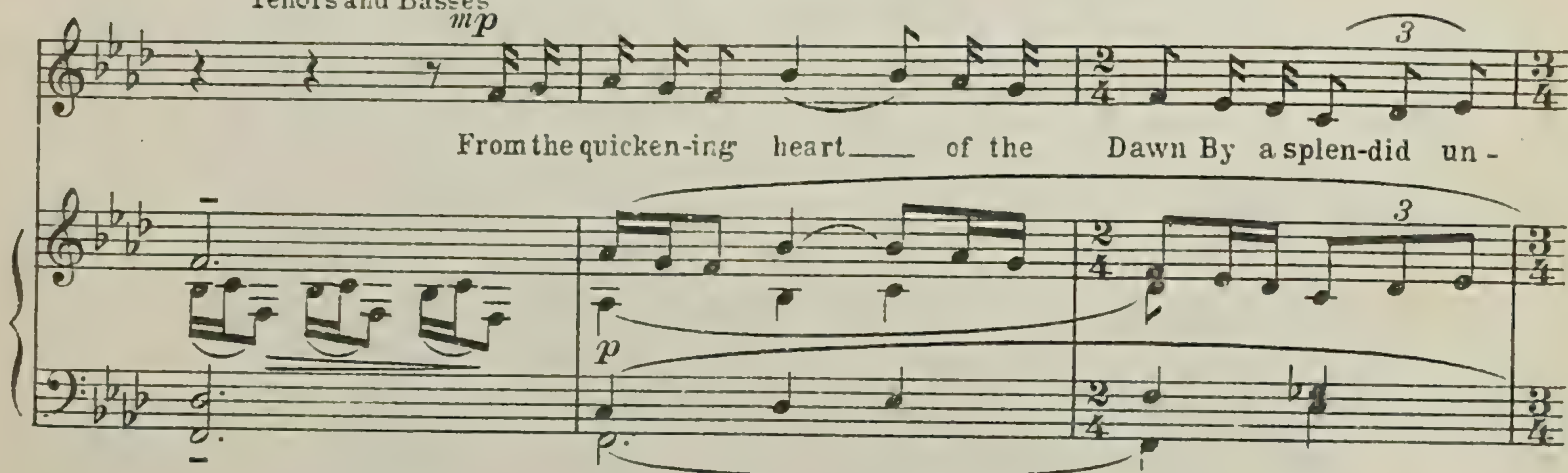
Allegretto moderato.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of six systems of staves. The first system includes dynamic markings *f* and *p*, and a triplet of eighth notes. The second system includes the marking *pp*. The third system contains the lyrics "Best notch our arrows to the string. They come." and the instruction "(repeated till cue)". It also features a *poco cresc.* marking and a repeat sign. The fourth system includes the marking *mp*. The fifth system includes the marking *cresc. e poco accel.*. The score is characterized by flowing sixteenth-note passages in the right hand and sustained chords or simple rhythmic patterns in the left hand.



CHORUS OF PHOENICIAN MERCHANTS.

Tenors and Basses

mp

glow — and the glo - ry that beat — Up-on Si-don and Tyre.

To this Is - land that men call the

White, Through the gloom and the gray, We bear you the blue of our night The

gold of our day. 'Tis life, — ver-y life that we bring With our
gold of our day. 'Tis life, very life that we bring —

pur-ple and red; The cry of the sun to the Spring, Of the

— With our pur-ple and red; The cry of the sun to the Spring, Of the

The piano accompaniment consists of a treble and bass staff. The treble staff has a melodic line with some triplets and a crescendo. The bass staff has a more rhythmic accompaniment with some chords.

quick to the dead.

quick to the dead.

The piano accompaniment continues with a treble and bass staff. The treble staff has a melodic line with some triplets and a crescendo. The bass staff has a more rhythmic accompaniment with some chords. Dynamics include *mf*, *dim.*, and *pp*.

This system shows the piano accompaniment for the third system. It consists of a treble and bass staff. The treble staff has a melodic line with some triplets and a crescendo. The bass staff has a more rhythmic accompaniment with some chords.

dim. molto

ppp

This system shows the piano accompaniment for the fourth system. It consists of a treble and bass staff. The treble staff has a melodic line with some triplets and a crescendo. The bass staff has a more rhythmic accompaniment with some chords. Dynamics include *dim. molto* and *ppp*.

Nº 5. The Phoenicians pass out.

Cue:- "Bring us the skins before nightfall — and the kiss."
Allegretto moderato.

"But what comes now?
A tramping host!"
(♩. = ♩.)

The musical score for 'The Phoenicians pass out' is written for piano. It begins with a treble and bass staff in 3/4 time, marked *pp*. The melody is in the treble staff, and the bass staff provides harmonic support. A repeat sign with first and second endings is present. The tempo is *Allegretto moderato*. A cue is indicated: "Bring us the skins before nightfall — and the kiss." The score includes a section marked *(repeat till cue)*. The piece concludes with a final measure marked *p*.

Nº 6. Chorus of the Roman Legions.

Presto non troppo. (♩. = ♩.)

f Tenors & Basses.

The musical score for 'Chorus of the Roman Legions' is written for voice and piano. It begins with a treble staff for the voice and a grand staff for the piano. The tempo is *Presto non troppo*. The piano accompaniment is marked *f* and *pesante*. The lyrics are: "Sons that the She-Wolf hath bred, Myr-mi-dons prov-en and tried, Leg-ions that Cae-sar hath led, Tak-ing the world in our". The score includes various musical notations such as accents, slurs, and dynamic markings.

stride, ——— (*ff*) (Tramp, Tramp, Tramp!)

Shak-ing the earth with our tread. ———

(K) *ff* We are the Mas-ters of Fate, ———

We are the Mak-ers of Man, ——— Na-tions our pleas-ure must

wait, _____ Bend to our bless - ing or ban. _____

ff (Tramp, Tramp, Tramp!) Hark ye, 'tis Rome _____

_____ at your gate.. _____

No. 7. Final Chorus. (Episode II)

Cue:- "Forward! Para procedure! Processe!"
Presto non troppo.

f

Sons that the

She-Wolf hath bred, ——— Myr - mi - dens prov - en and

tried, ——— Leg - ions that Cae - sar hath led, ———

— Tak - ing the world in our stride, ———

(Tramp, Tramp, Tramp!) Shaking the

dim.

earth with our tread.

mf dim.

(L)

p

pp

ppp

THE FAIR MAID OF ASTOLAT.

No 8. Introduction and Song.

Andante. *pp* *And.* *Animato.* *p* *

Allegro. *mf poco rit.* *p* *p*

p *cresc. poco a poco*

f

THE WATCHMAN'S SONG. *mf a tempo*

Ho, jol-ly knight, dost

dim. e poco rit. *p a tempo*

ride a-broad, Haw-berkandhelm and clank - ing sword, Scat-ter-ing carl and

cra-ven? Low ye'll lie in the dusk o' day, Pale as ash-es and

cold as clay. God feed-eth the rav - en. (N)

Ho, jol-ly knight, who

waits for thee On the lone - ly wold by the gal - lows tree. (dialogue)

No 9. Chorus of Knights.

Cue: "To Camelot! Ho, men, to horse! To Camelot!"

Tenors and Basses.

Allegro molto vigoroso.

To Cam-e-lot! To
A-lo-yse and

Cam-e-lot! To Cam - e-lot at Hal-low-mas! The lists are set in
Am-e-lotte Shall laugh to see the foe-men's plight, When down the lists at

Cam-e-lot, Where dough-ty deeds may come to pass, And lance may thrust and
Cam-e-lot, We drive them mau-gre all their might. For in our van we

sword may hiss, And horse and man be beat - en down: And shall we
bear, God wot, A good-ly knight with - out a peer; So shout we

yield to Nor-gal-is, And shall we lack the vic - tor's crown, Now
all for Laun-ce-lot For Joy - ous Garde and Guin - e - vere! Yea

ff

Laun-ce-lot ho! Laun-ce-lot! Be come a - gain to Cam - e - lot?
Laun-ce-lot ho! Laun-ce-lot! Shall cleave a casque in Cam - e - lot!

ff

1. *f* 2. *f* ①

And

mf

dim. *p* *cresc.*

mf dim. molto *pp* *pp*

Nº 10. The Embroidery Scene.

Cue:- "Sleep awhile, my sister. Have ye not watched this night through."

Allegretto moderato.

First system of the musical score. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The tempo is marked *Allegretto moderato.* The music is a harp solo, indicated by the text "(Harp solo) *pp*". The melody is a simple, flowing line with a few notes, and the accompaniment is a series of chords and single notes.

VOICE OF THE RIVER.

(a few contraltos in orchestra)

Second system of the musical score. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The tempo is marked *Allegretto moderato.* The music is for the voice of the river, indicated by the text "VOICE OF THE RIVER. (a few contraltos in orchestra)". The melody is a simple, flowing line with a few notes, and the accompaniment is a series of chords and single notes.

Third system of the musical score. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The tempo is marked *Allegretto moderato.* The music is for the voice of the river, indicated by the text "VOICE OF THE RIVER. (a few contraltos in orchestra)". The melody is a simple, flowing line with a few notes, and the accompaniment is a series of chords and single notes.

Fourth system of the musical score. It consists of a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is 2/4. The tempo is marked *Allegretto moderato.* The music is for the voice of the river, indicated by the text "VOICE OF THE RIVER. (a few contraltos in orchestra)". The melody is a simple, flowing line with a few notes, and the accompaniment is a series of chords and single notes. The system ends with the instruction "rit." and "sempre *pp*".

(P) Andante.
 ROSALYS. (Solo)
pp poco tranquillo

25

Mar - y bless the White and Red, Mar - y bless the Green. Three gold hairs o'

poco tranquillo

This system contains the first two staves of the piece. The vocal line is on a single staff with a treble clef and a key signature of two sharps (F# and C#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The tempo is marked 'Andante' and the dynamics are 'pp poco tranquillo'.

Mar-y's head, Wo - ven in be - tween. Al - -

This system contains the next two staves. The vocal line continues with the lyrics 'Mar-y's head, Wo - ven in be - tween. Al - -'. The piano accompaniment continues with the same melodic and harmonic structure.

(Q) Allegretto (Tempo 10) VOICE OF THE RIVER.

- - le - lu - ia El - aine!

This system contains the first two staves of the 'VOICE OF THE RIVER' section. The tempo is marked 'Allegretto (Tempo 10)'. The vocal line begins with the lyrics '- - le - lu - ia El - aine!'. The piano accompaniment features a more active, rhythmic pattern.

El - aine!

This system contains the next two staves. The vocal line continues with the lyrics 'El - aine!'. The piano accompaniment continues with its active, rhythmic pattern, ending with a 'rit.' (ritardando) marking.

26 (R) Andante.

(Solo) URSULA.

pp

Mar-y laid her Ba-by down In the Ox's fold Three blue strands o' Mar-y's gown

pp

p

Wo-venthroughthe gold _____ Al - - - le - lu -

(S)

Allegretto.

VOICE OF THE RIVER.

- ia El - aine

p

El - aine In

dawn's chill a-wak - ing Give ear to my lur - ing A - drift from her moor - ing, A

li - ly is break - - - ing

Ⓡ Andante.

(Solo) *pp* CECILY

Mar-y give us Pa-ra-dise, Of thy good-li-ness.

Three bright tears of Mar-y's eyes, On a sil-ver tress

p Al - - - le - lu - - - ia.

① ALL THE MAIDS.

p Mar - y that art sweet and wise

Mar - y that art sweet and wise

Mar - y of the Fleur de Lys, Mar - y lean from

Mar - y of the Fleur de Lys, Mar - y lean from

Par - a - dise, Lean and bless our broid - - er - y

Par - a - dise, Lean and bless our broid - - er - y

rit. *pp* *Al* *a tempo* le - lu -

pp *Al* *rit.* *pp* *a tempo* le - lu -

Al *a tempo* *rit.* *pp* le - lu -

⑤ **Allegretto.**

mp VOICE OF THE RIVER.

- ia. A - drift from her moor - ing A

mp

lil - y is break - ing. The while to her go - ing The

rhyme of my rush - ing, The song of my flow - ing Are

lull - a - bye grow - ing, A hush - ing, a hush - ing, A

lull - ing, a lull - ing, All wear - i - ness

dull - ing, All fev - er and pain.

dim. *p*

dim. *pp* *rit.*

(W) Cue: - "No, no, I must write and—father—listen!"

pp VOICE OF THE RIVER.

a tempo

El - aine ————— El -

- aine —————

rit.

ppp

Nº 11. Final Music. (Episode III)

Cue:- "Pray for my soul, Sir Launcelot, as thou art a knight peerless."

MAIDS. (a cry of sorrow)

Andante. *f* *ad lib.* Allegretto.

Oh

mp VOICE OF THE RIVER. (rises clearly)

El - aine El -

- aine The last word is spok - en, The

pang past en - dur - ing; A - drift from her moor - ing A

lil - y hath brok - en; All soft - ly to hie Down

ways of my wend - ing To where, at the end - ing, The

wea - ry day ov - er, The loved _____ o'er the

lov - er _____ Shall bend with a sigh. _____

First system of musical notation. Treble and bass staves. Treble staff begins with a *dim.* marking. The system concludes with a *p* marking.

Second system of musical notation. Treble and bass staves. The system concludes with a *ped.* marking.

Third system of musical notation. Treble and bass staves. The system concludes with a *poco rit.* marking.

*

Fourth system of musical notation. Treble and bass staves. The system begins with a circled 'X' and the tempo marking *Tempo tranquillo.*. The system includes *mf* and *dim.* markings.

Fifth system of musical notation. Treble and bass staves. The system includes *p* and *dim.* markings. The system concludes with a *ped. sempre* marking.

Sixth system of musical notation. Treble and bass staves. The system includes *pp* and *rit molto* markings. The system concludes with a double bar line.

*

TRAFFIC OF THE FORD.

Nº 12. Introduction and Chorus of Townsmen.

Allegro energico assai.

First system of the piano introduction. It consists of a grand staff with treble and bass clefs. The music is in 2/4 time and features a strong, rhythmic melody with many accents. The first measure has a forte (*f*) dynamic marking.

Second system of the piano introduction. It continues the rhythmic melody from the first system. The dynamic marking changes to *sf* (sforzando) in the middle of the system.

CHORUS.
Tenors.

Ⓢ *f*

Tenor vocal line. It shows a single note in the first measure, followed by rests, and then a short melodic phrase in the final measure. The dynamic marking *f* is indicated.

Ho, ye who

Basses.

Bass vocal line. It shows a single note in the first measure, followed by rests, and then a short melodic phrase in the final measure.

Piano accompaniment for the chorus. It features a rhythmic melody in the right hand and a supporting bass line in the left hand. The dynamic marking *f* is in the first measure, and *mf* (mezzo-forte) appears later in the system.

Vocal lines with lyrics. The Tenor line has the lyrics "wend To your jour-ney's end" and "By the". The Bass line has the lyrics "Ho, ye who wend To your jour-ney's end".

wend To your jour-ney's end

By the

Ho, ye who wend To your jour-ney's end

Second system of the piano accompaniment for the chorus. It continues the rhythmic melody and supporting bass line from the first system.

way that's fair and broad All who go by Must

All who go by, Be it low - ly or

thole the Toll of the Ford! *ff* The

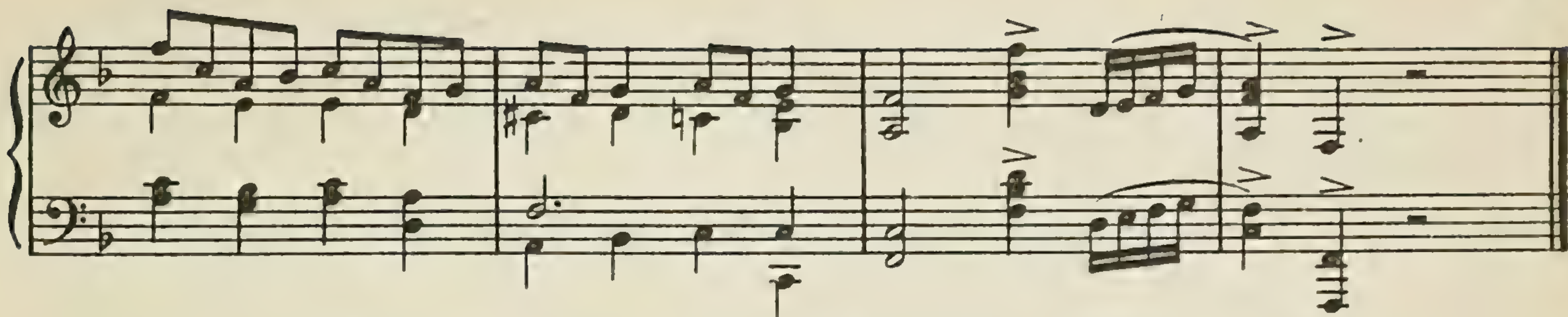
high Must thole the Toll of the Ford! *ff* The

② Toll of the Ford, The Dole of the Ford, The Trad-ers' Toll _____ of the

Toll of the Ford, The Dole of the Ford, The Trad-ers' Toll _____ of the

Ford!

Ford! *ff*

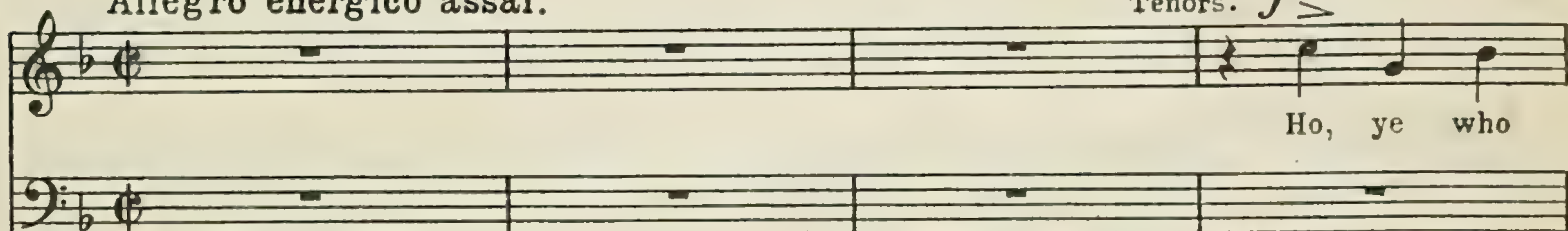


No 13. The Guildsmen Depart.

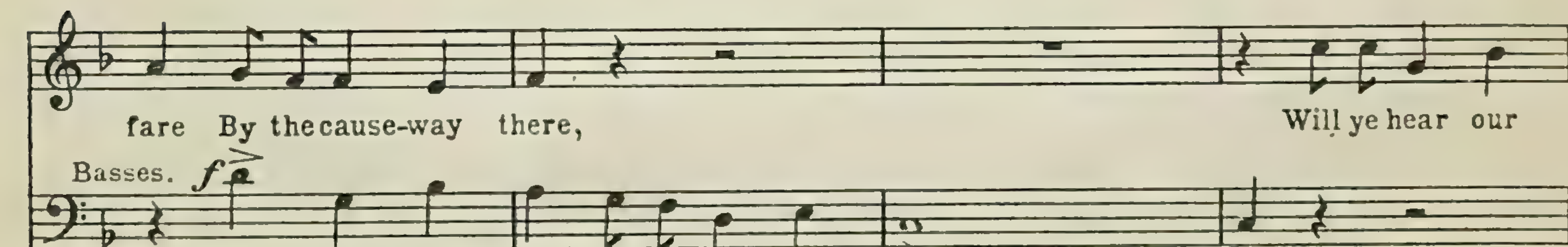
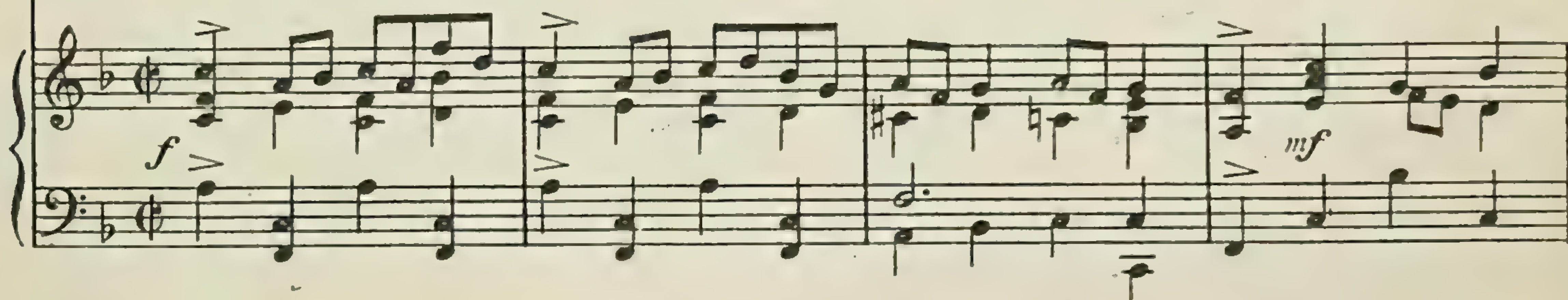
Cus:- "Guildsmen of Guild Ford, lead the way. We come."

Allegro energico assai.

Tenors. *f*



Ho, ye who

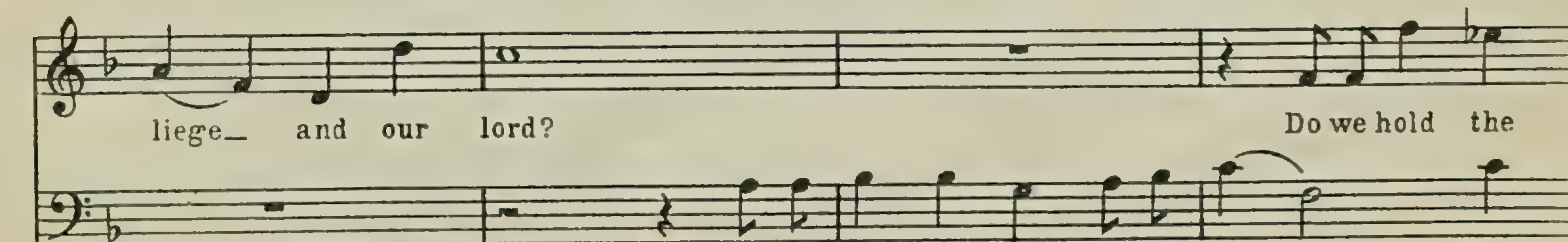
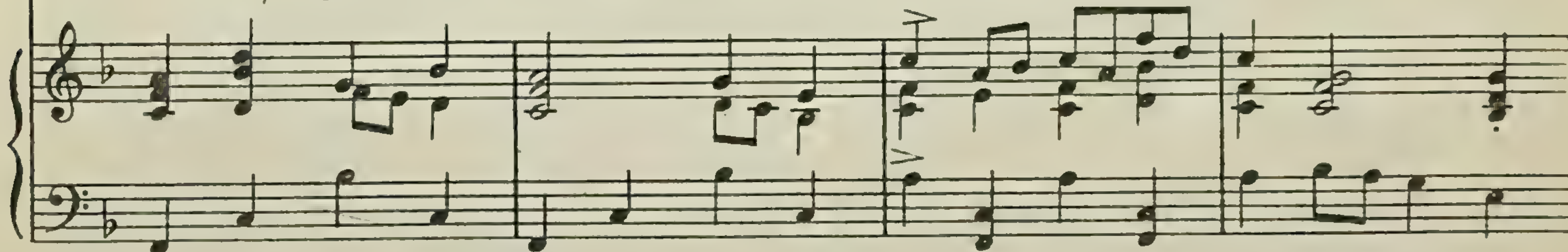


fare By the cause-way there,

Will ye hear our

Basses. *f*

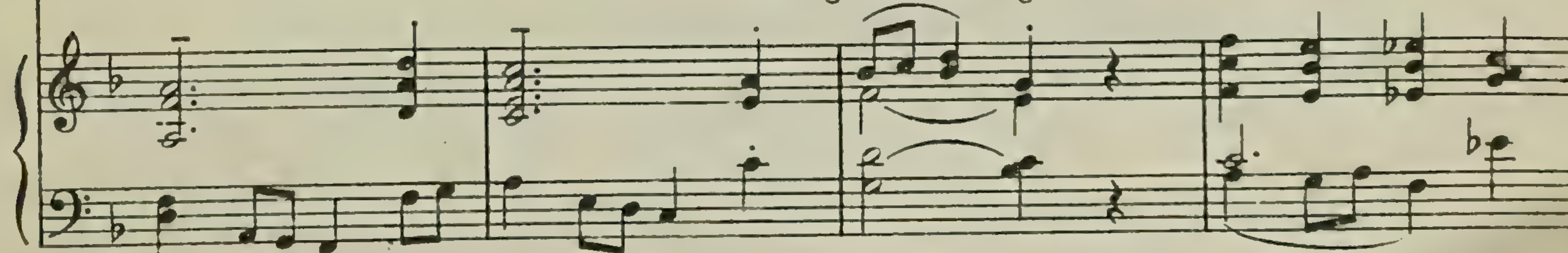
Ho, ye who fare By the cause-way there,



liege— and our lord?

Do we hold the

Of his grace and might Do we hold— our



Guilds-men's Right of the Ford. *ff* The

right, The Guilds-men's Right of the Ford. The

ff

Aa

Way of the Ford, The Pay of the Ford, He hath willed the Guild — of the Ford!

Way of the Ford, The Pay of the Ford, He hath willed the Guild — of the Ford!

dim.

p *mf* *dim.*

p *pp* *ppp*

Nº 14. Entrance of St. Martha.

Andante maestoso.

mf *sonore* *f*

THE CANTERBURY PILGRIMS.

Nº 15. Introduction, Chorus of Boys and Girls, and Pilgrims' Chant.

★ Allegretto con moto.

f *p* *mf* *p* *mp* *p* *dolce* *cresc.*

* Founded on the early English Rondel "Sumer is icumen in," supposed to have been composed by John of Fornsete, between 1200 and 1250. T. A. 4

Cc

CHORUS OF BOYS.

Now lord-ynges ben - - i-die - i -

- te And al the gen - til com-paign-e, ——— For this is hal - y - day

Sothe laced were we ——— in wyn-ter's

cheyne, But now na moore — of pyne nor payne, Na

moore of weyl - - aw - ey!

[Dd] Now dooth Aprilles younge sounes Ful softeshed his benysonne, And through the medes

in majesty Mov-eth that Queene of Fayerye, Proserpina with al hir trayne.

And there hir route, with myght and mayne, Do laugh and daunce, trippe and singe,

Til floures ginne for to springe; The yelow cowslip, thikke yset up -

On the gras of vel - uet, Per-venke and daysie, whyte and rede, And floures al

Ee

CHORUS OF BOYS AND GIRLS.

that grow in mede.

mf

Synce when the first - e cok didd

mp

crowe The Brid-des, sitt-yng on a bowe, Do make a re-frein-yng;

mf

Swich mel - o - die that no flout-

mp

-ours, Min - stral - es eck, nor jon - ge-lours

Ff

In round - e-lay might singe

The thrus-tle cok _____ and pap-e-jay Do joye in noyse, it is no

nay, _____ As it were par-a-dys; _____

And in the fresh - e lev-es flokkes Of fin-ches and of

lav-erokkes, Do singe _____ in car - ole -

- wyse. _____ *poco rit.*

mf *p* *pp*

Gg

Poco andante solenne.

PILGRIMS. (chanting off stage)

Domine Deus, qui tol-lis pec-ca-ta mun-di,

mis-er-er-e no - bis. Qui tollis pec-ca-ta mun-di, Sus-ci-pe de-pre-ca-ti-

- o - nem nos - tram. Qui sedes ad dex-ter-am Pa-tris, mis-er-er-e no -

LATIN HYMN.★

bis.

★ The Theme of this Hymn occurs in "Canticum Fidei" (Chiddingfold Pieces for Organ) and is reprinted here by kind permission of Messrs. Stainer & Bell. T.A.4

Hh

PILGRIMS. (as they pass across the stage)

Mis-er-er-e mi-hi, De-us. Luc-tus, do-lor, clam-or me-us Ad te Christ-e
 Prav-os act-os et e-norm-es In me del-es me reform-es Unc-ti-on-e

legato

ven - i - at. Mis - er - er - e, Mar - tyr De - i
 chris - ma - tis. Ass - is mi - hi, spes sal - u - tis

Me-as ten-e-bras fi-de-i Ver-a lux il-lum-in-at.
 Et de-lic-ta ju-ven-tut-is Me-ae ne mem-in-er-is.

1. 2.

mf

mf *pp*

Nº 16. Finale. (Episode V.)

Cue:- "The hooly Martir quite hym of his synne."

Poco andante.

(Prioress speaks)

"And derkelynge soules al in parlous plyghte, So Goddes glory shine through helles dispyght."

pp

The piano introduction consists of two staves. The right hand features a melodic line with a trill at the end, while the left hand provides a harmonic accompaniment with sustained chords and moving lines.

p PRIORESS sings.

O lu - cern - a ver - bi De - i, Ad coel - es - tis nos di - e - i

legato

The Prioress's song is written on a single staff. The piano accompaniment is on two staves below, marked *legato*. The lyrics are: "O lu - cern - a ver - bi De - i, Ad coel - es - tis nos di - e - i".

[Jj] (All voices)
CHORUS.

Per-duc lum-in - ar - i - a. O lu - cern - a

cresc. *f*

The Chorus enters with the lyrics "Per-duc lum-in - ar - i - a. O lu - cern - a". The piano accompaniment includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic.

ver - bi De - i, Ad coel - es - tis nos di - e - i Per - duc lum - in -

The Chorus continues with the lyrics "ver - bi De - i, Ad coel - es - tis nos di - e - i Per - duc lum - in -". The piano accompaniment continues with sustained chords and moving lines.

ar - i - a. Nos ad por - tum ex hoc fluc - tu, Nos ad ris - um

ex hoc luc - tu Tu - a tra - hit glor - - - i -

- a. —

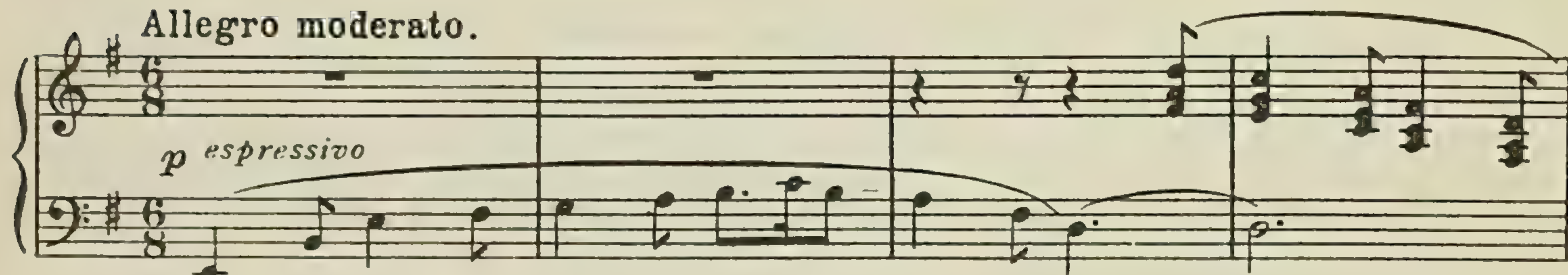
ff *pp*

rit.

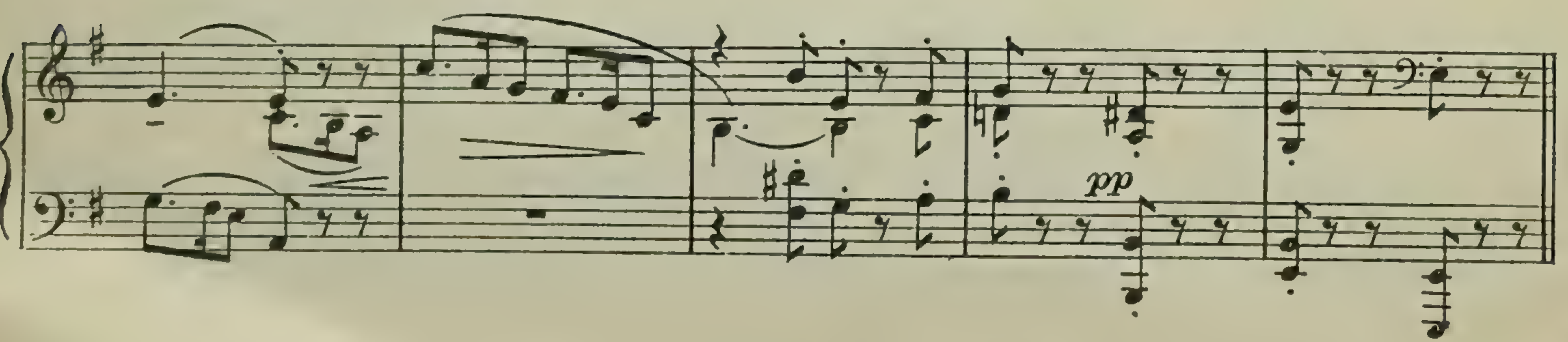
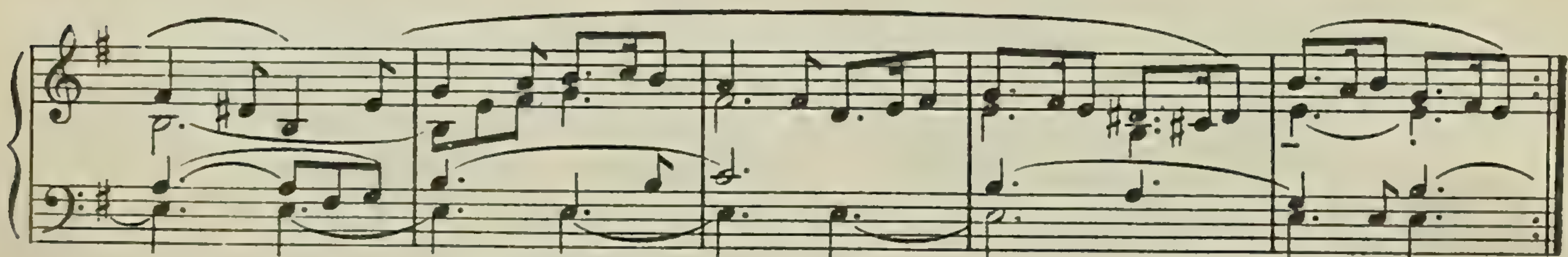
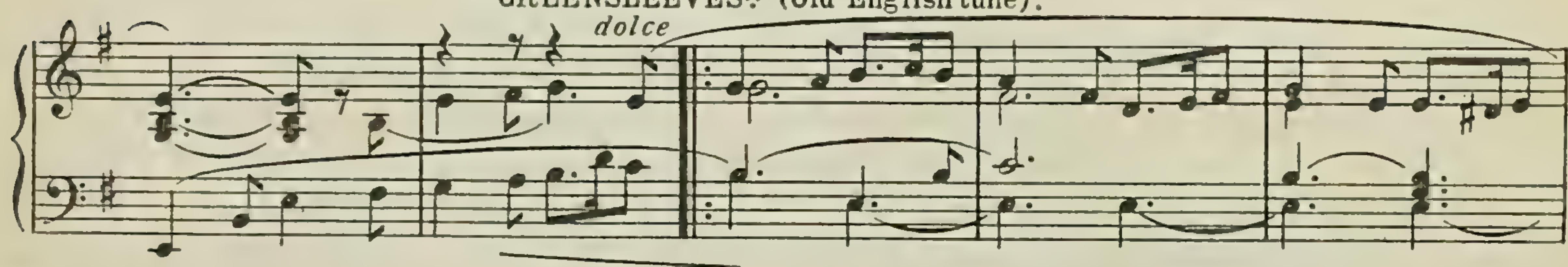
THE MASQUE OF GLORIANA.

No 17. Introduction.

Allegro moderato.



"GREENSLEEVES" (Old English tune).



Nº 18. Entrance of Queen Elizabeth.

Allegro maestoso.

f *cresc.*

(Air by John Bull, 1562-1628)

ff marcato

tr *f*

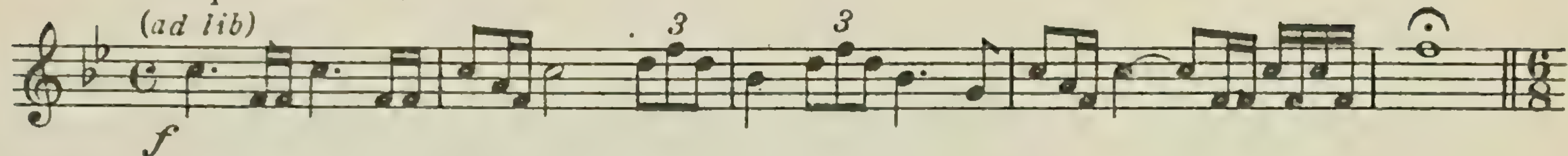
ff

f *rit. 2nd time only* *ff* *ff*

No 19. Masque Music.

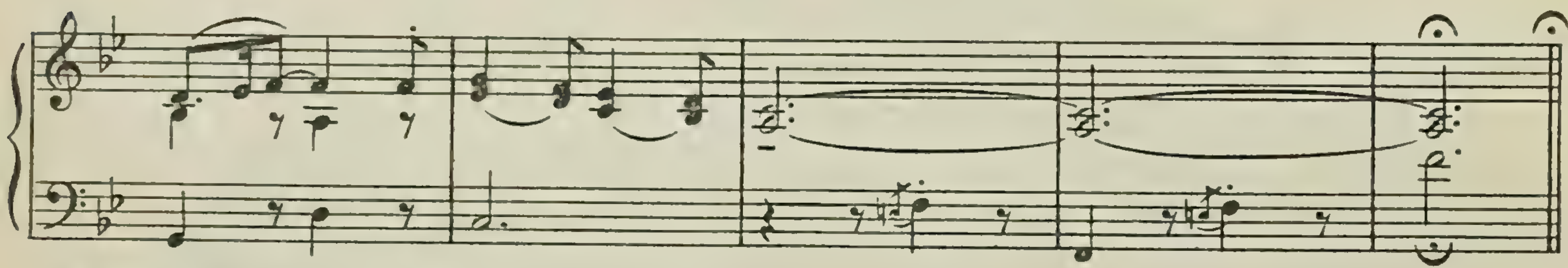
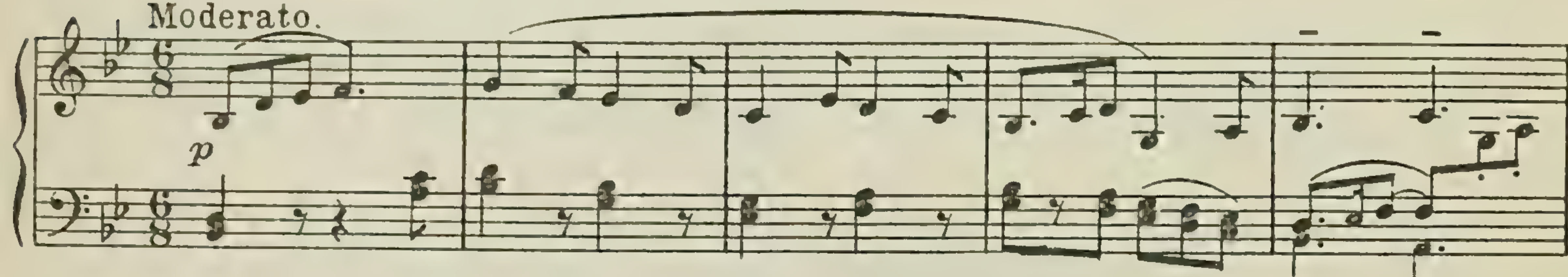
Trumpet Flourish.

(ad lib)



(Enter two persons in green, decked in rushes)

Moderato.



Mm

(The Fish leap from the river)

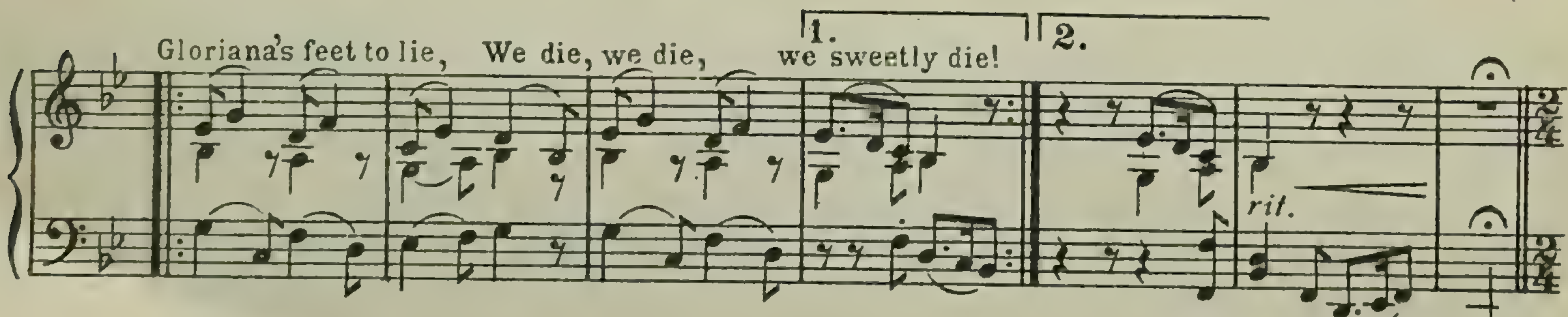
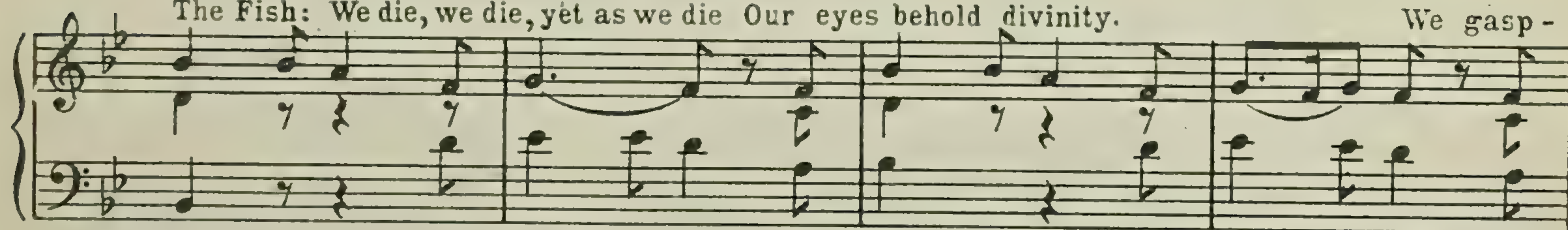
Animato.



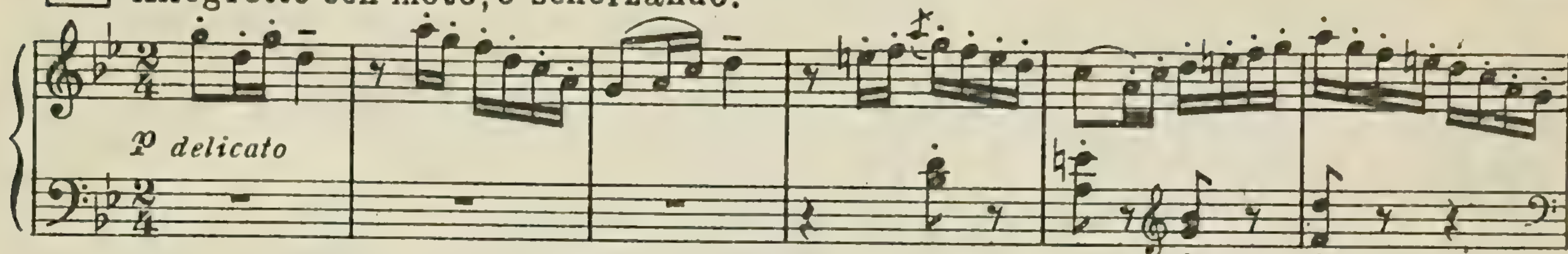
Popular Elizabethan Air. "The Carman's Whistle?"

The Fish: We die, we die, yet as we die Our eyes behold divinity.

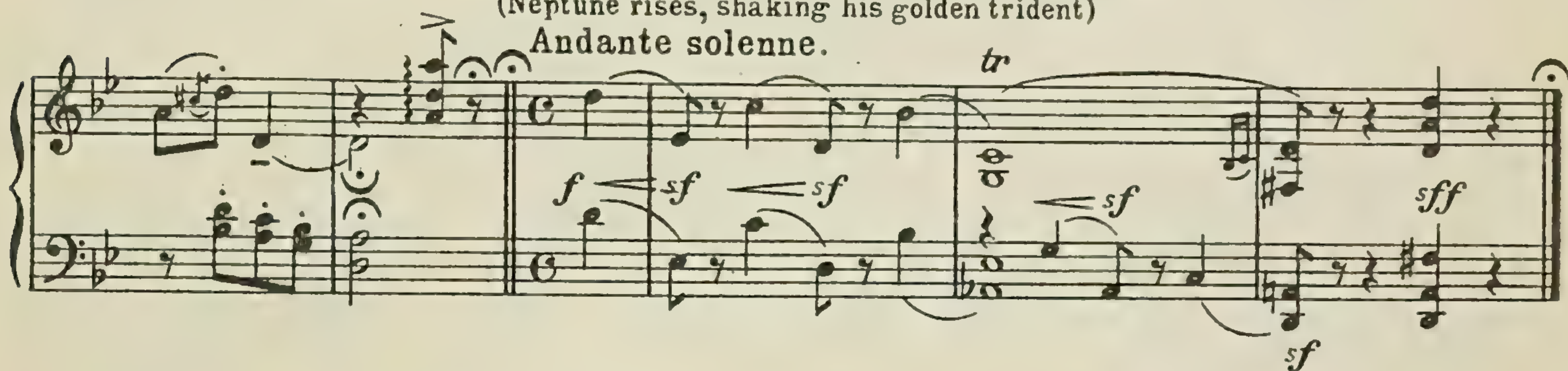
We gasp -



(They fall prostrate)



Cus: "Great Lord of Waters, hasten to my aid!"
 (Neptune rises, shaking his golden trident)
 Andante solenne.



No 20. Ballet "To Gloriana."

Allegro comodo.



MADRIGAL SINGERS.

Sop. *p leggiero*

The Rose, the Rose, the Fleur de lys, Red badge

Alto. *p leggiero*

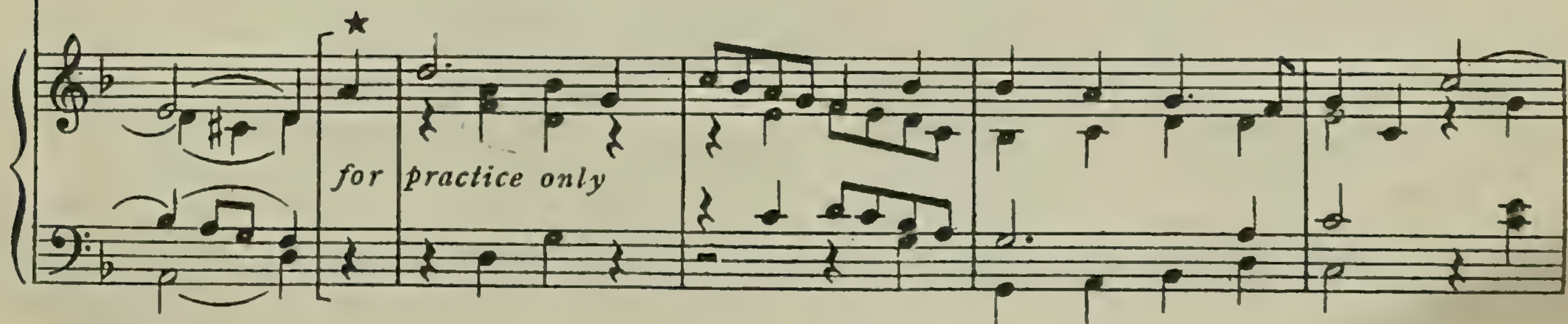
The Rose, the Rose, the Fleur de lys, Red

Ten. *p leggiero*

The Rose, the Rose, the Fleur de lys, Red

Bass. *p leggiero*

The Rose, the Rose, the Fleur de lys, Red



cresc.
of Love's su - prem - ac - y, White blos - som of vir - gin

cresc.
badge of Love's su - prem - ac - y, White blos - som of vir - gin

cresc.
badge of Love's su - prem - ac - y, White blos - som of vir - gin

cresc.
badge of Love's su - prem - ac - y, White blos - som of vir - gin

f. *dim.* *p*
- i - ty, Fa la la la la la la la la la la la la la!

f. *dim.* *p*
- ty, Fa la la la la la la la la la la la la la!

f. *dim.* *p*
- i - ty, Fa la la la la la la la la la la la la la!

f. *dim.* *p*
- ty, Fa la la la la la la la la la la la la la!

p 00
The vest - al moon, the ard - ent sun, Their heav'n -

p The vest - al moon, the ard - ent sun, Their

p The vest - al moon, the ard - ent sun, Their

p The vest - al moon, the ard - ent sun, Their

cresc. *f.*

- - ly race a while un-run, With ming - led fires do shine as one. Fa la

cresc.

heav'n-ly race a while un - run, With ming-led fires do shine as one.

cresc.

heav'n-ly race a while un - run, With ming-led fires do shine as one.

cresc.

heav'n-ly race a while un - run, With ming-led fires do shine as one.

dim. *p*

la la la la la la la la la la la la la la!

f. *dim.* *p*

Fa la la la la la la la la la la la la la!

dim. *p*

Fa la la la la la la la la la la la la la!

f. *dim.* *p*

Fa la la la la la la la la la la la la la!

Pp *mf* *mp dolce*

Lo Ven-us chaste and Di - an kind, And sov - - rane

mf *mp dolce*

Lo Ven-us chaste and Di - an kind.

f. *mp dolce*

Lo Ven-us chaste and Di - an kind, And sov'rane

mf *mp dolce*

Lo Ven-us chaste and Di - an kind, And sov'rane

f. *mp*

mf

Love, no long - er blind In Glor - i - an - a's
dolce *p cresc.*

And sov'-rane Love, no long - er blind In Glor - i - an - a's
p cresc.

Love, no long - er blind In Glor - i - an - a's
p cresc.

Love, no long - er blind In Glor - i - an - a's
p cresc.

form com-bined! Fa la la la la la la la la
f dim.

form com - bined! Fa la la la la la la la la
f dim.

form combined! Fa la la la la la la la la
f dim.

form com - bined! Fa la la la la la la la la
f dim.

la la la la la la la la la la la la la la la la
p cresc.

la la la la la la la la la la la la la la la la
p cresc.

la la la la la la la la la la la la la la la la
p cresc.

la la la la la la la la la la la la la la la la
p cresc.

la la la la la la la la la la la la la la la la
p cresc.

la la la — la la la la la la la!

Fa la la la la la la la la!

Fa la la la la la la la!

Fa la la la la la la la!

f rit. *ff*

Nº 21. Finale. (Episode VI)

Allegro commodo.

f

FULL CHORUS.

The Rose, the Rose, the Fleur de

The Rose, the Rose, the Fleur de

The Rose, the Rose, the Fleur de

The Rose, the Rose, the Fleur de

f *mf*

mf

lys, Red badge of Love's su - prem - ac - y, White

mf

lys, Red badge of Love's su - prem - ac - y, White

mf

lys, Red badge of Love's su - prem - ac - y, White

mf

lys, Red badge of Love's su - prem - ac - y, White

mp

bloss - om of vir - gin - i - ty, Fa la

bloss - om of vir - gin - i - ty,

bloss - om of vir - gin - i - ty,

bloss - om of vir - gin - i - ty,

f

mp

la la la la la la la la la la la la

f

Fa la la la la la la la la la la la la

f

Fa la la la la la la la la la la la la

f

Fa la la la la la la la la la la la la

mp

p.
 là! Fa là! Fa la la la là!

p
 Fa là! Fa là! Fa là là là là

p
 Fa

p

meno p
 la la là!
meno p
 la la là!

p
 Fa la la là là là!

dim.

dim.

pp
 Fa la la là là!

pp
 Fa là là là là!

rit.

Fed.

*

A VISION OF VANITY FAIR.

No 22. Introduction and Chorus.

Allegro vivace.

allargando

ff

a tempo

pp

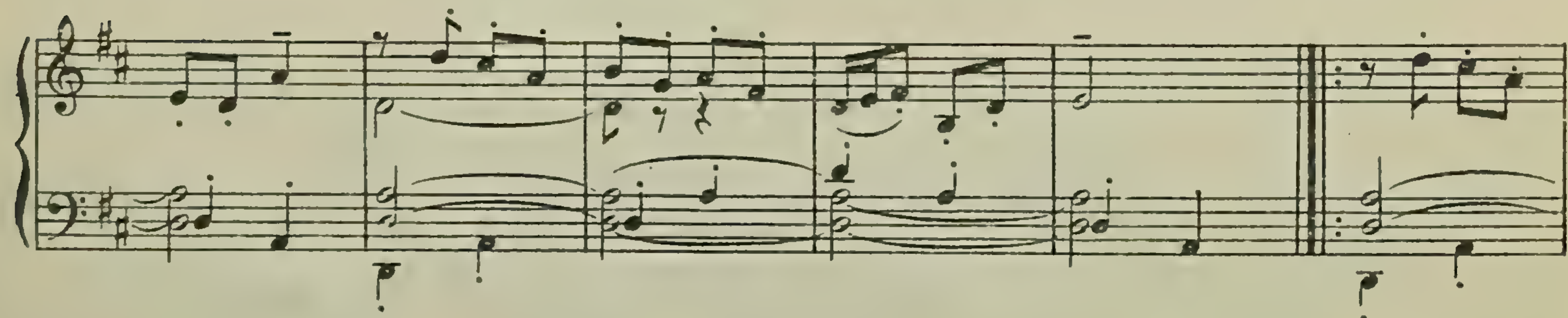
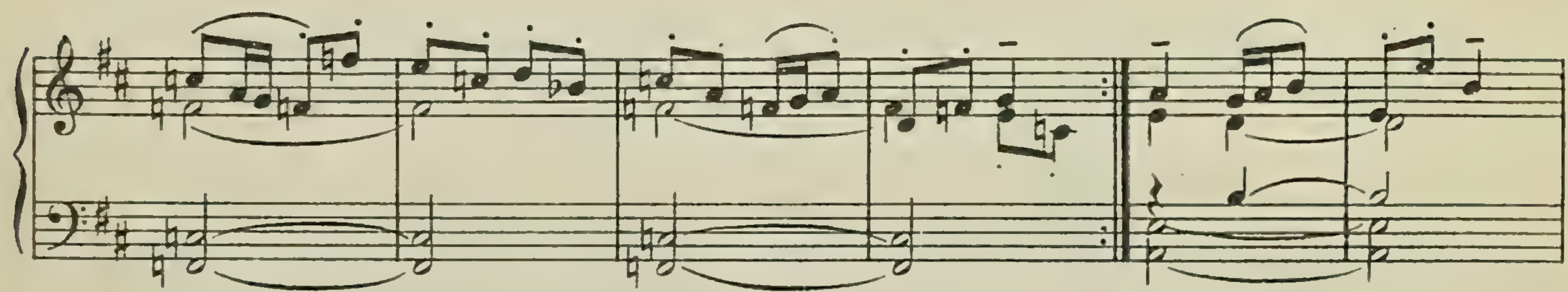
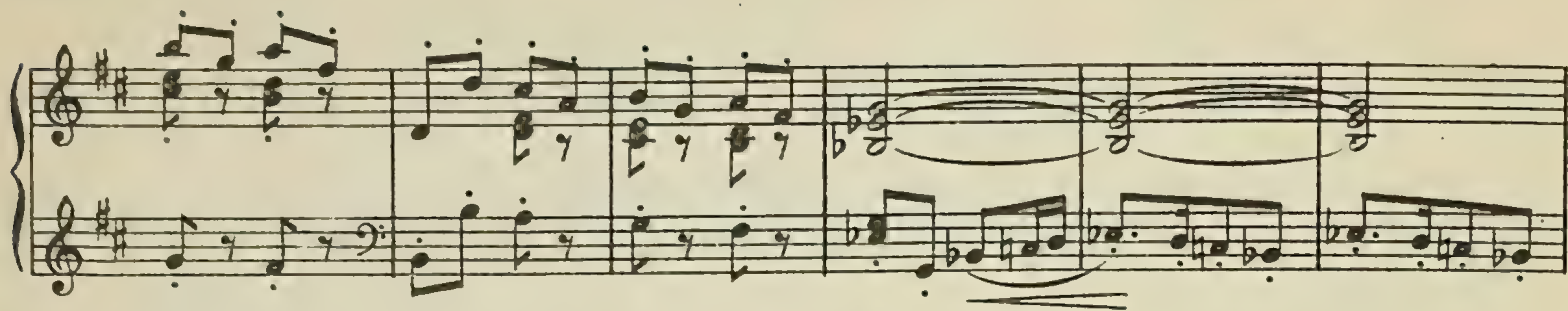
1. 2.

R.H.

Qq

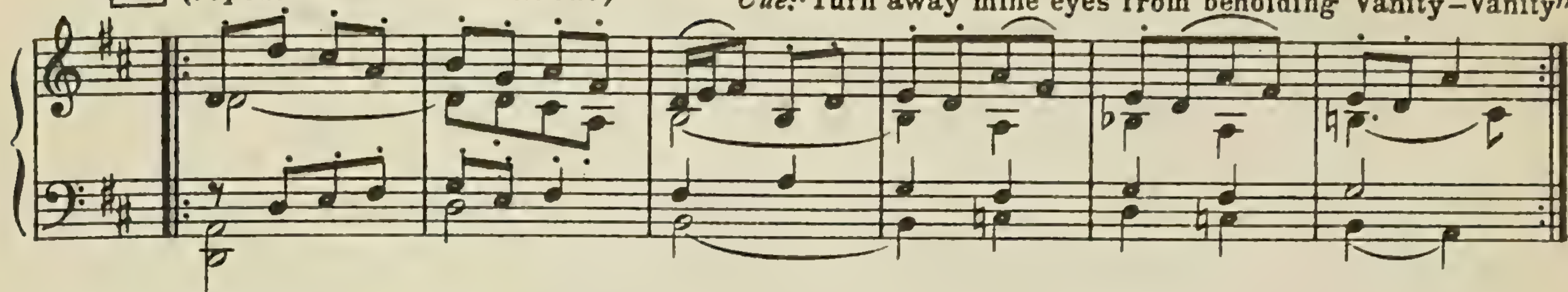
L.H.

(*Qq*)

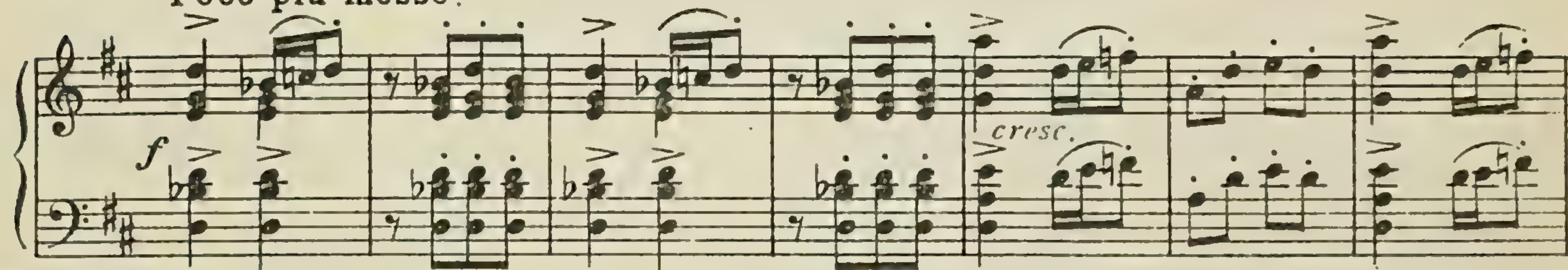


Ss (repeat these six bars till cue)

Cue: "Turn away mine eyes from beholding Vanity-Vanity"



Poco più mosso.



Tt

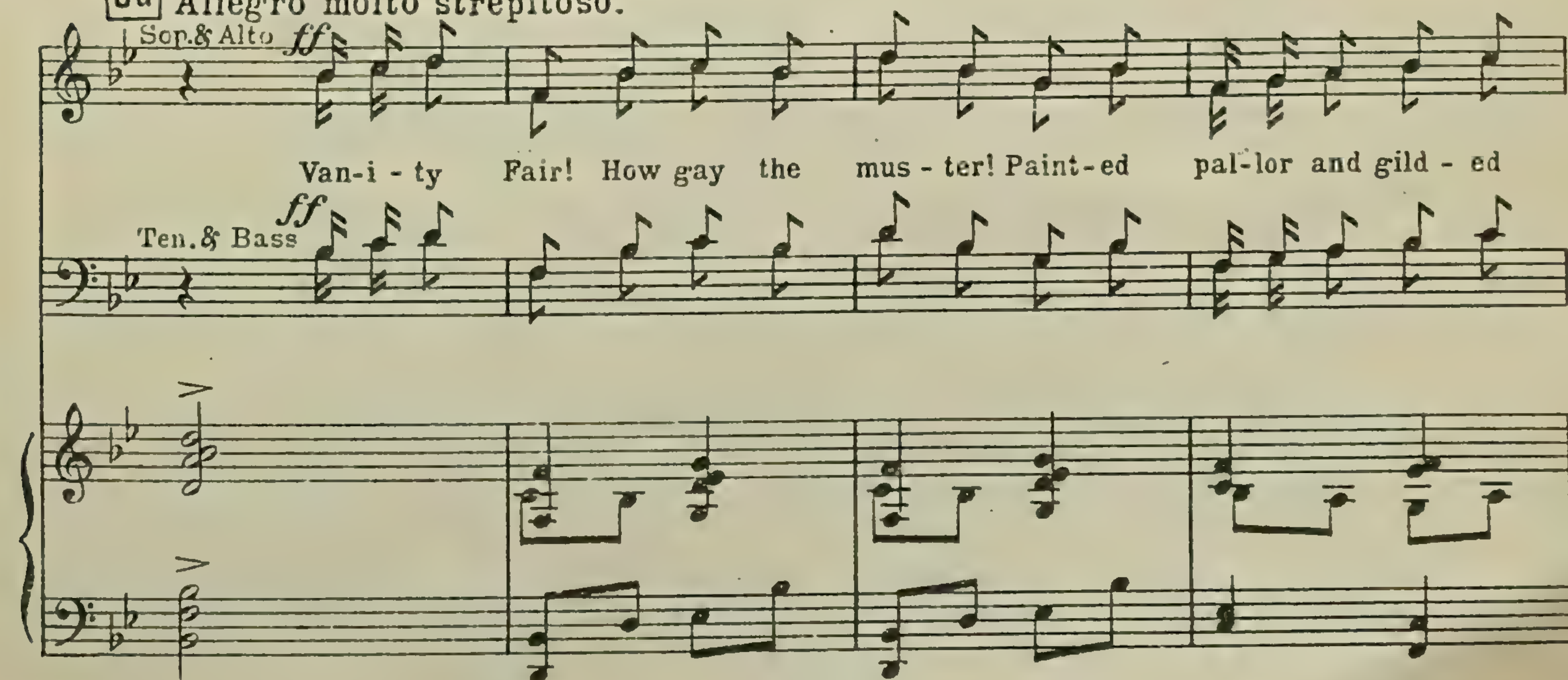


Uu CHORUS.
Allegro molto strepitoso.

Sop. & Alto

Van-i - ty Pair! How gay the mus - ter! Paint-ed pal-lor and gild - ed

Ten. & Bass



Hag-gard eyes with a bor-rowed lus-tre Rad-dled
 grey Hag-gard eyes with a bor-rowed lus-tre
 Hag-gard eyes with a bor-rowed lus-tre

ros-es
 Rad-dled ros-es of yes-ter-day Never a sigh nor
 ros-es
 Rad-dled ros-es

well-a-way Check-less,reck-less, dev-il-may-care, Dance we on to the

Vv

Gate In - fer - nal, Dance we down to the Flame E - ter - nal, Dance we all _____

The first system consists of two vocal staves (treble and bass clef) and a piano accompaniment (grand staff). The vocal parts have lyrics: "Gate In - fer - nal, Dance we down to the Flame E - ter - nal, Dance we all _____". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

_____ in Van-i - ty Fair, _____ in Van-i - ty Fair! _____

The second system continues the vocal and piano parts. The vocal parts have lyrics: "_____ in Van-i - ty Fair, _____ in Van-i - ty Fair! _____". The piano accompaniment includes a section marked *fff* (fortissimo) with a crescendo hairpin.

The third system continues the vocal and piano parts. The vocal parts have lyrics: "_____ in Van-i - ty Fair, _____ in Van-i - ty Fair! _____". The piano accompaniment includes a section marked *fff* (fortissimo) with a crescendo hairpin.

No 23. Chorus.

Cue:- "That is my Lady Feigning, a good customer of mine".

Allegro molto.

CHORUS.

Sop. & Alto *mp*

Van-i - ty Fair! How sweet the meas - ure! Dance we on to the lilt - ing

Ten. & Bass *mp*

Ves - per Hymn to the Prince of Plea - sure, Drown - ing the

swell; Ves - per Hymn to the Prince of Plea - sure,

Ves - per Hymn to the Prince of Plea - sure, Drown - ing the

Ves - per Hymn to the Prince of Plea sure,

note
Drown-ing the note of the pass-ing bell Borne on the wind _____ blown

note
Drown-ing the note

out from hell, Zest - less, rest - less, light-er than air,

Ww *cresc.*
Gold - en wrack of the Au - tumn's turn - ing Drift we down to the

cresc.

cresc.

Place of Burn-ing Drift we down _____ through Van-i - ty Fair, _____

_____ through Van-i - ty Fair! _____

ff \rightarrow *mf* *dim.*

mp *p*

dim. *ppp*

Red. * *Red.* *

No 24. Chorus.

Cue:- "Our Great Prince against whom thou hast blasphemed"

Allegro molto strepitoso.

CHORUS.

Sop. & Alto

Xx

ff

Ten. & Bass

Van-i - ty
ff

Pass in

Fair brooks no de - fy - ing; Him we worship shall none de - throne.

Pass in

flame to the Flame Un - dy - ing Shrivell-ing flesh and
 Pass in flame to the Flame Un - dy - ing Shriv-ell-ing flesh and

The first system of the musical score consists of three staves. The top two staves are for vocal parts, with lyrics written below them. The bottom staff is for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like accents.

black-ring bone! Shuddering soul, _____ fly forth a-lone

The second system of the musical score consists of three staves. The top two staves are for vocal parts, with lyrics written below them. The bottom staff is for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like accents.

Down the horror of emp-ty air! Dead and damned at a life's be-ginning For

The third system of the musical score consists of three staves. The top two staves are for vocal parts, with lyrics written below them. The bottom staff is for piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like accents.

nev-er a sin that is worth the sinning, Pay thy toll _____ to Van-i-ty

The first system consists of two staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat). It contains the lyrics "nev-er a sin that is worth the sinning, Pay thy toll _____ to Van-i-ty". The bottom staff is a piano accompaniment in bass clef, also in one flat. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Fair, _____ to Van-i-ty Fair! _____

The second system continues the vocal and piano parts. The vocal line has a long note on "Fair," followed by a rest, then "to Van-i-ty Fair!" with another long note. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *fff* (fortississimo) appears in the piano part towards the end of the system.

accel

The third system shows the piano accompaniment continuing. The right hand features a series of chords and moving lines, while the left hand provides a harmonic foundation. The tempo marking *accel* (accelerando) is present in the right hand.

The fourth system concludes the piano accompaniment. It features a final cadence with sustained chords in both hands, leading to the end of the piece.

No. 25. The Voices of Welcome.

Cue:- "Faithful— the boy. They have killed him. Come!"

Andante con moto. (Treble Voices) *pp*

Ah

pp

Ah

mf *f* *dim.*

Ah

mf *dim.*

p *pp*

Ah

p *pp* *ppp*

The musical score is written for Treble Voices and Piano. It consists of four systems of staves. The first system shows the vocal entry with a piano accompaniment. The second system continues the vocal melody with a piano accompaniment. The third system features a more complex piano accompaniment with a vocal melody. The fourth system concludes the piece with a final vocal melody and piano accompaniment. Dynamics range from *pp* to *ppp*. The tempo is marked 'Andante con moto'. The key signature has two flats (B-flat and E-flat). The time signature is 3/4.

No 26. The Vision Fades.

Cue:- "For though they killed thee thou art yet alive!"

Allegro molto vigoroso.

The musical score is written for piano in 2/4 time, featuring a key signature of one flat (B-flat). It consists of five systems of staves. The first system includes dynamic markings *sf* (fortissimo) and *f* (forte). The notation includes various musical symbols such as notes, rests, and slurs. A box containing the letters 'Zz' is positioned above the fourth system. The score concludes with a double bar line and repeat dots.

Ab Poco meno allegro.

più semplice
sf mf

Bc

pp

No 27. Final Music. (Episode VII)

Cue:- "And presently did see before them a town?"

Allegro vivace.

The musical score is written for piano and treble staves. It begins with a tempo marking of *Allegro vivace.* The key signature is one sharp (F#), and the time signature is 2/4. The score consists of six systems of music. The first system starts with a *pp* (pianissimo) dynamic. The second system continues the melodic and harmonic development. The third system features a *p* (piano) dynamic. The fourth system includes a *pp* dynamic and a box labeled 'Cd' above the treble staff. The fifth system continues the piece. The sixth system concludes with a *dim. e rit.* (diminuendo e ritardando) marking, leading to a final cadence.

THE MESSAGE OF THE MIST.

Nº 28. Introduction.

Allegro non troppo. (repeated several times)

(Distant Drum) *pp*

ritmico

dim. *ppp*

Nº 29. Introduction, Dance and Chorus.

Cue. "The Great Shadow has rolled away. Now let's hear you!"

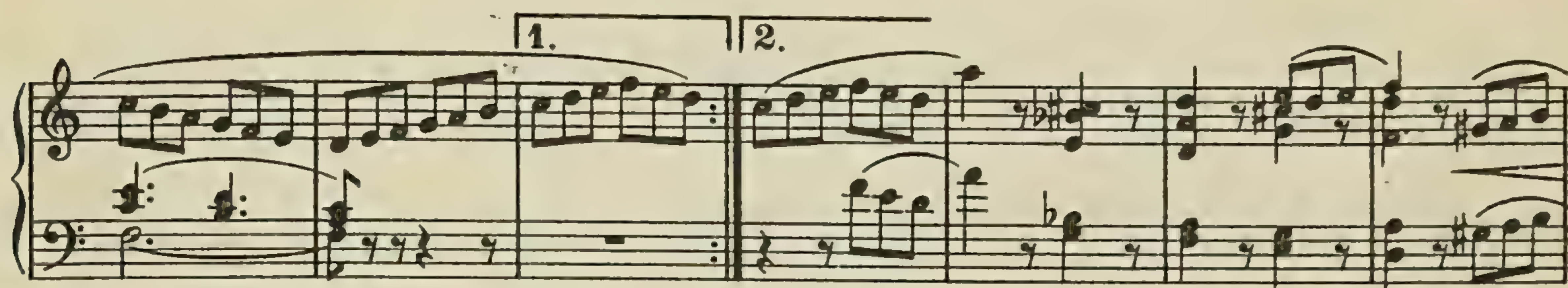
Vivace.

pp

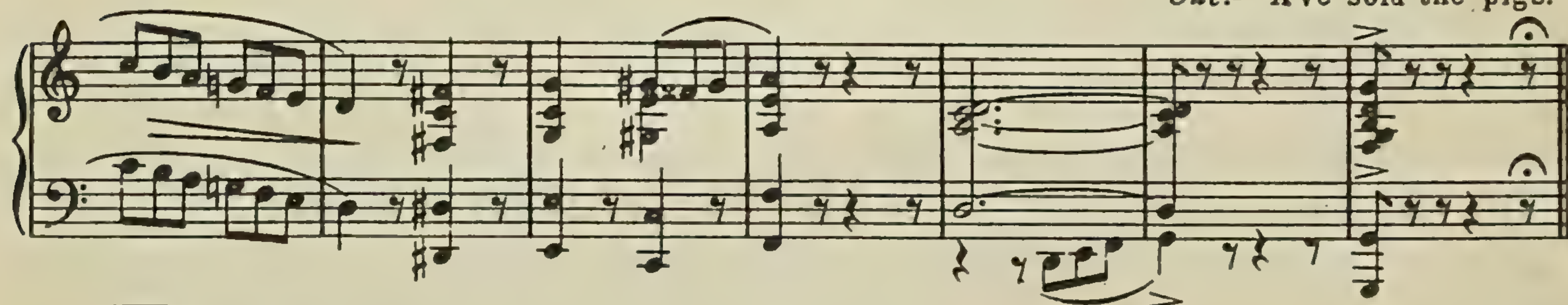
1. 2.

p poco cresc. *p cresc.*

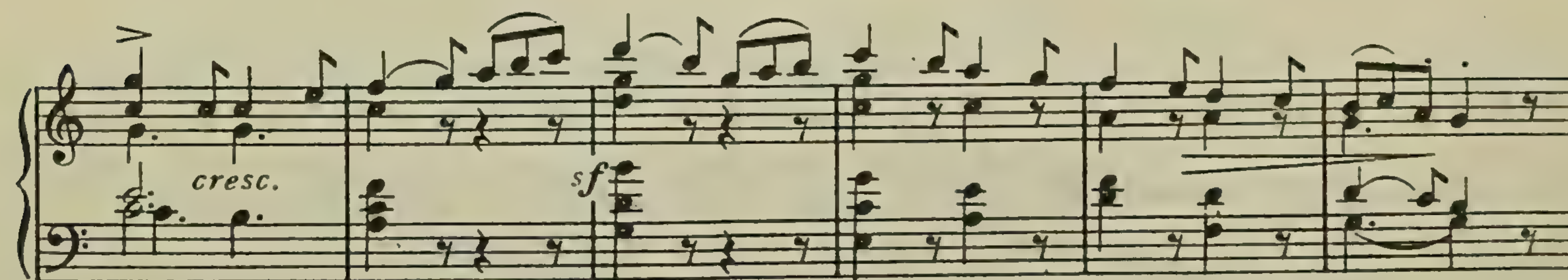
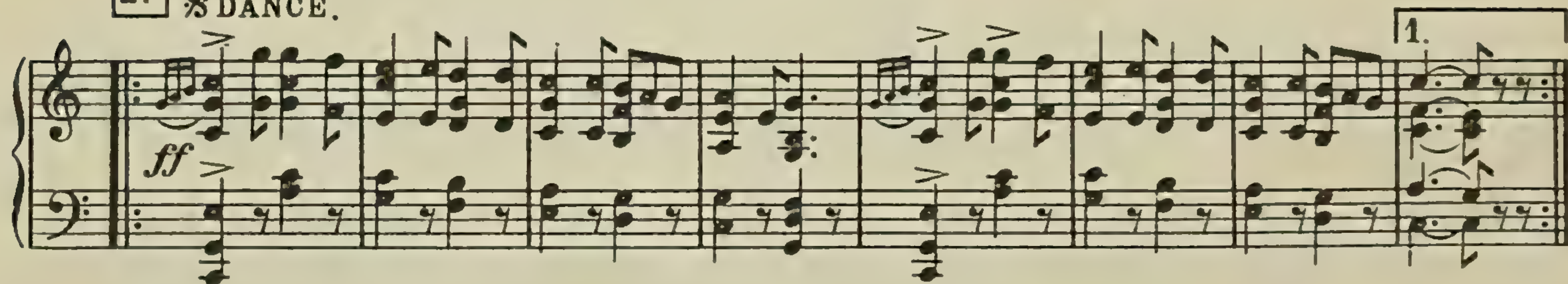
De



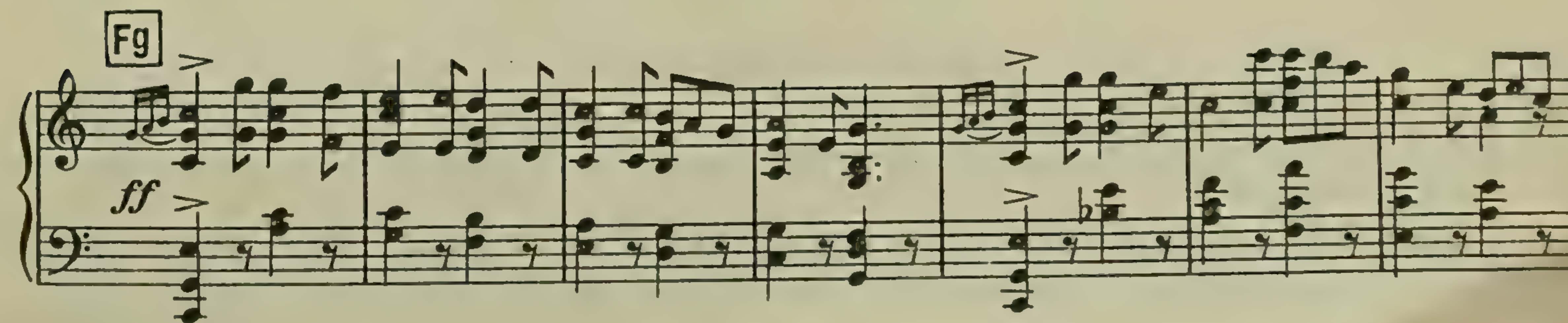
Cue:- "A've sold the pigs!"



Ef % DANCE.

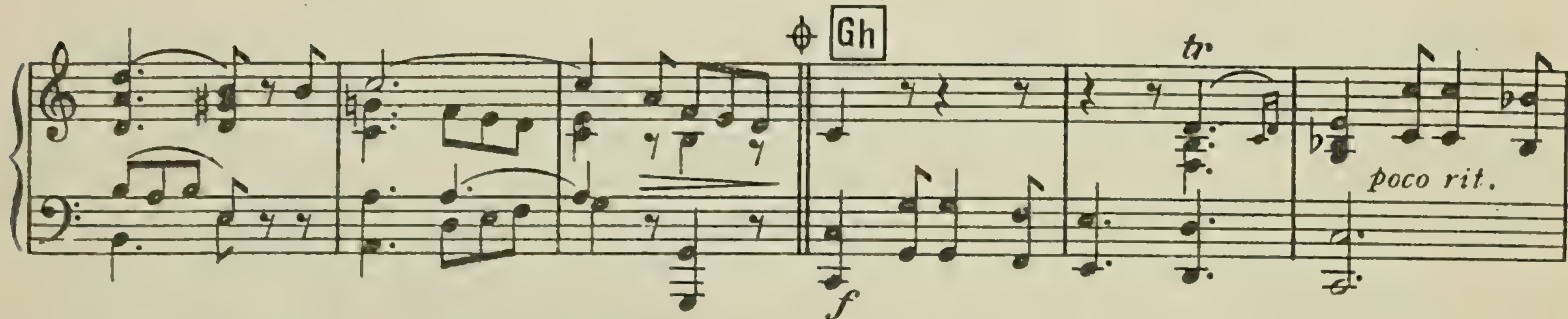


Fg

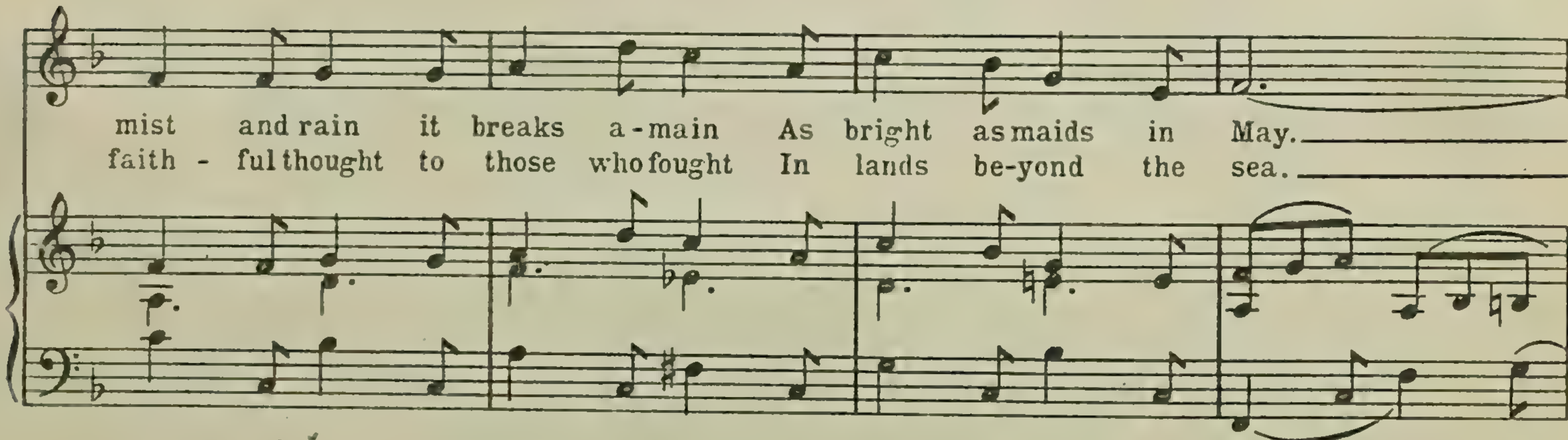
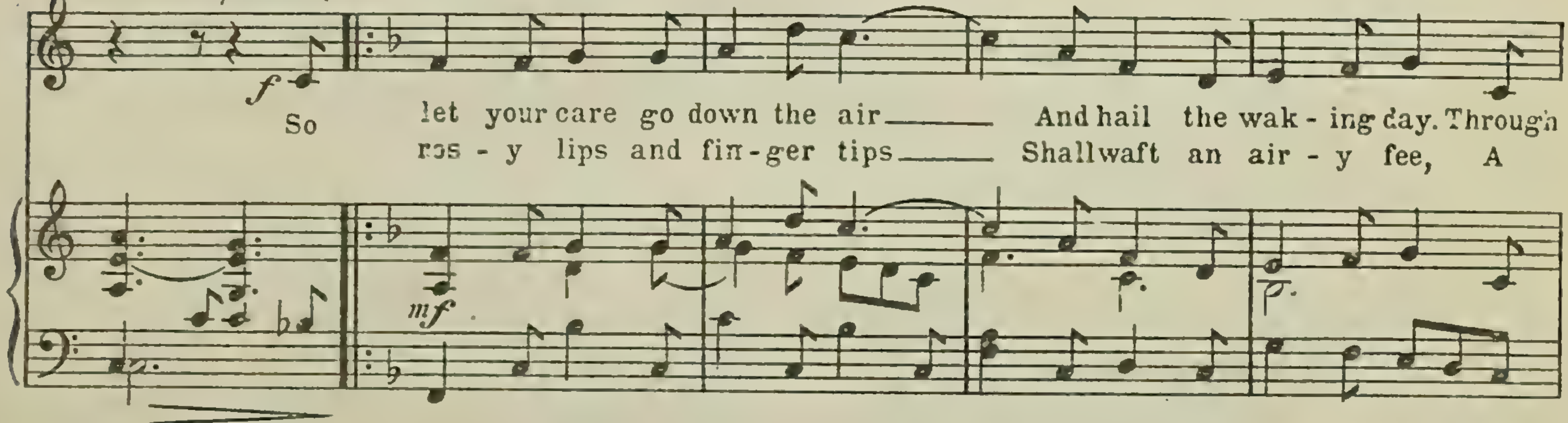




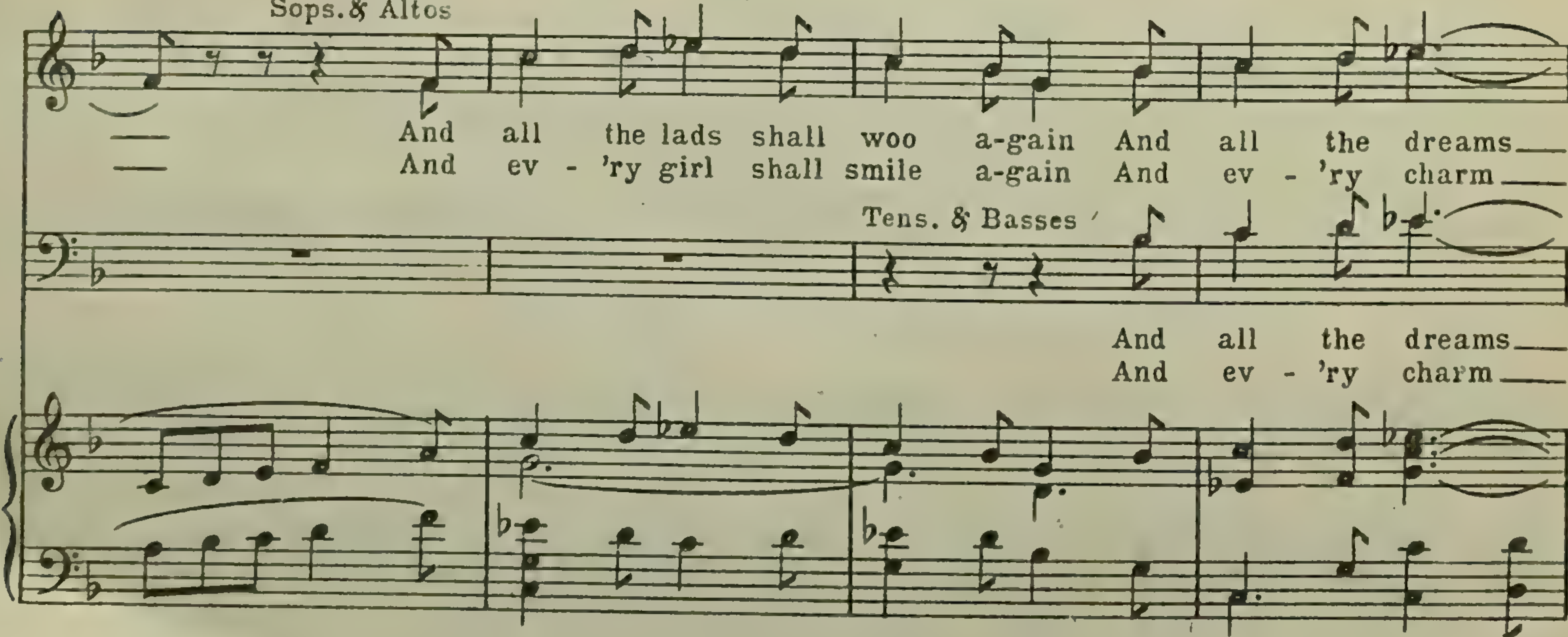
(to Coda)



All voices, unison. Poco meno mosso.



Sops. & Altos



come true a-gain For skies are clear and
 be - guile a-gain The lads that come with

come true a-gain For skies are clear and
 be - guile a-gain The lads that come with

sum - mer here And sor - row row
 beat o' drum Who passed

sum - mer here And sor - row row
 beat o' drum Who

passed a - way. And
 a - way. And

passed a - way. And
 passed a - way. And

2.

ff

set old Eng - land free, who set

set old Eng - land free, who set

Eng - land free. *Dance D.S. S to C then to Coda.*

old Eng - land free.

old Er - land free.

ff accel.

CODA.
Più mosso.

f

accel.

ff

attacca N° 30.

No 30. Epilogue.

Andante maestoso.

The piano introduction consists of two staves. The right hand features a series of chords and single notes, with a *marcato assai* section followed by a *sonore* section. The left hand provides a steady accompaniment of eighth notes.

[H]

St. MARTHA. (*speaks*) Guildford the old, when the shadows are falling, House of dead dreams and of ech-

The vocal entry for St. Martha begins with a *con moto* tempo marking and a *pp* (pianissimo) dynamic. The melody is carried by the right hand, while the left hand provides a harmonic accompaniment.

oes that die, Out of the Long-Ago wistfully calling, Laughter long silent and tears that are dry,

The vocal line continues with the lyrics "oes that die, Out of the Long-Ago wistfully calling, Laughter long silent and tears that are dry,". The musical notation shows a continuation of the melody and accompaniment.

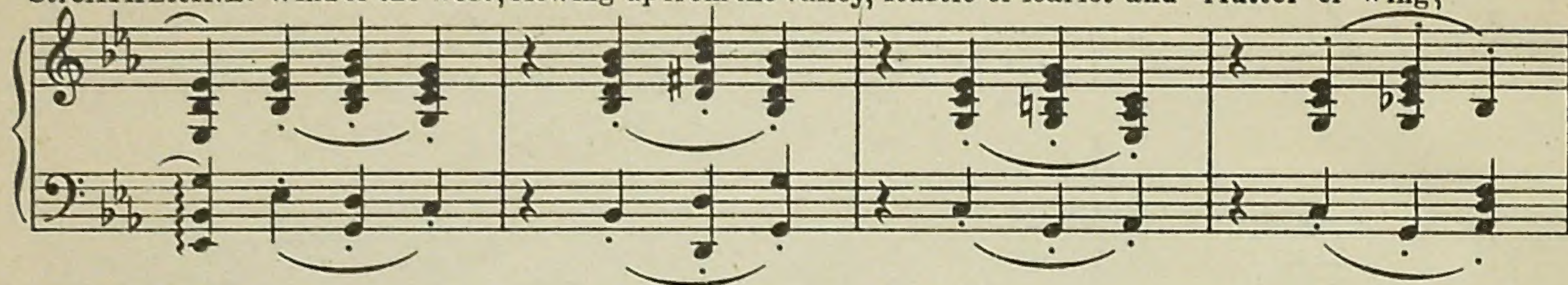
Home of the past where the ages lie sleeping, Grey as the twilight and cold as the rime,

The vocal line continues with the lyrics "Home of the past where the ages lie sleeping, Grey as the twilight and cold as the rime,". The musical notation shows a continuation of the melody and accompaniment.

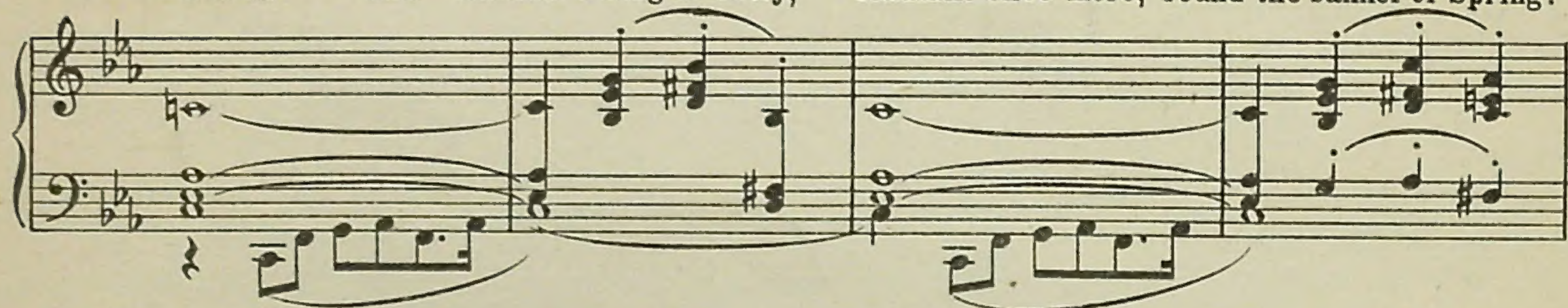
Like a grim watch-dog her vigil is keeping Over her hoard of the Treasures of Time!

The vocal line concludes with the lyrics "Like a grim watch-dog her vigil is keeping Over her hoard of the Treasures of Time!". The musical notation shows the final melody and accompaniment for this section.

St. CATHERINE: Wind of the West, blowing up from the valley, Rustle of leaflet and flutter of wing,



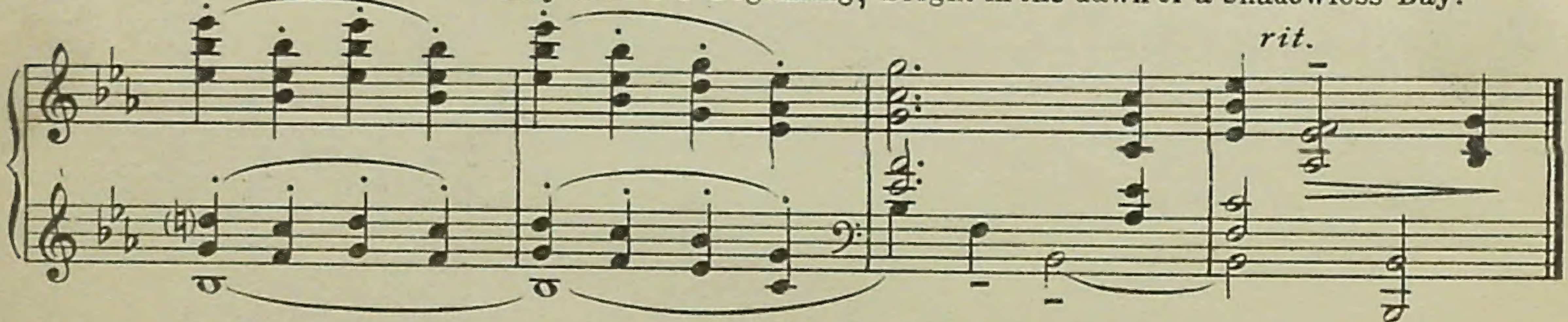
Crocus and daffodil rising to rally, Radiant once more, round the banner of Spring!



Ho! for new life in a world worth the winning, Footstep may falter and head may grow grey,



Guildford the Old may be at her Beginning, Bright in the dawn of a shadowless Day!

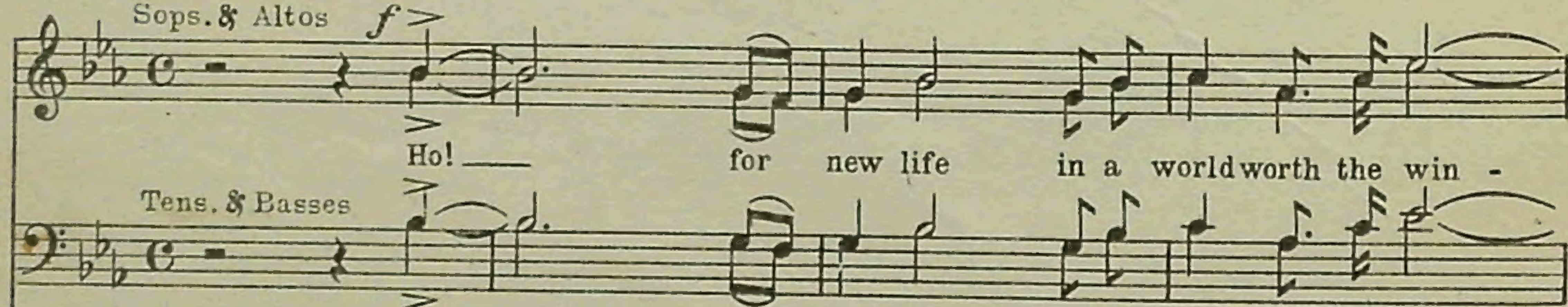


attacca No 31.

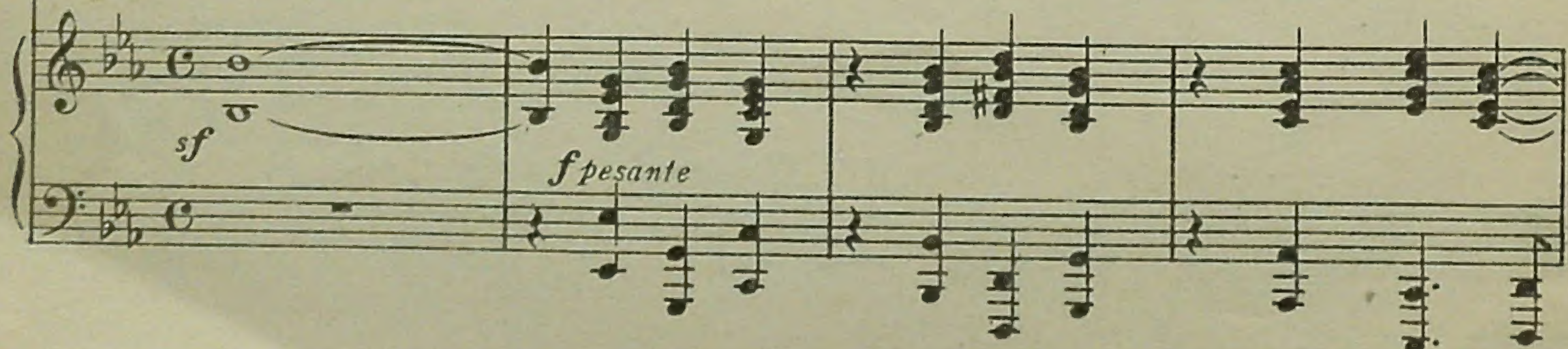
No 31. Chorus.

Andante maestoso

Sops. & Altos *f*



Tens. & Basses



ning, Foot - step may fal - ter and head may grow

grey, _____ Guild - ford the Old — may

Jk

be at her Be - gin - ning.

be at her Be - gin - ning.

KI

Bright in the dawn of a shad-ow-less Day!

poco allargando

in the dawn of a shad - ow-less Day.

poco allargando

molto maestoso

fff

GUILDFORD
Dec. 29th
1924

T.A.4

Lowe & Brydone Printers Ltd., London, N.W.